

VARIETY

PRICE

25¢

Published Weekly at 154 West 44th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVIII. No. 8

NEW YORK, WEDNESDAY, MARCH 5, 1930

72 PAGES

GRIFTERS FLOOD LONDON

Televising "Stills" Into N. Y. Theatre; RCA Uses Vaudfilm Theatre's Screen

Actual television in a theatre has been accomplished by RCA. Proctor's 58th Street screen received televised "stills" views of Radio's Gramercy Park studio at a private showing recently.

While Radio has been constantly experimenting with television in its Fifth Ave. headquarters, this is the first time the scientists have seen fit to try the system in a regular house.

Reception, it is reported, was good but, according to Frank Radio executives, clearly indicated that the air pictures are yet unsuited for the market. The 58th Street showing did not use the entire screen.

Radio's television heads still declare that the new amusement device will not be ready for the public until early in 1932.

Cabled sending of photos is a fact of long standing, but television, or the broadcasting of animated gyrations of the human race or the animal kingdom, is a long way from practicable usage. American engineers interviewed on the subject gave off satisfactory commercial possibility of television for at least two years which they consider is being liberally enthusiastic in prophetic acumen. From a conservative technical angle the inception of the home era in television reception is set off from five to 10 years.

Samples of receiving sets are on display by two television companies broadcasting demonstrations locally, but they are only samples of actual reception accomplished from indoor television broadcasting. These sets, announced as built for home use, are declared by their makers to be ready for sale for a sum in the neighborhood of \$300.

Daily Abroad

Makers of one type set claim that its prototypes are now being sold abroad where daily television broadcasts are now a fact. Once each day in England and Germany. Presenting this fact to American experts who should know has brought the response that such broadcasting is only of the experimental stage. And in experimenting inventors are permitted to do almost anything. Practicable commercial marketing of television broadcasting is still a mystery to unravel.

In the broadcasting of films television is faced with a veritable impasse on the basis of its progress to date. In broadcasting of individuals the object televised is practically described as being stationary with action limited as to direction. But in film broadcasting the subject televised is moving in every possible direction both from the projection angle and the actually filmed action on the celluloid. This is an obstacle that television has as yet by no means encompassed.

Another obstacle, and an important one, is the limitation of the air room. Television requires broader horizons than radio in its television broadcasting. While radio stations broadcast over what might be construed as a straight line of practice with no width, television demands (Continued on page 65)

Craven!

Carl Hagenbeck, the founder of the present family of animal dealers, once had a row with the Missus in the kitchen of their home in Germany, which was adjacent to the zoo.

Things waxed too hot for Carl, so he took it on the lam, with the Missus hot on his heels. He sought refuge in a cage of 65 lions. Mrs. Hagenbeck stood outside brandishing a rolling pin and shouting:

"Come out of there, you coward!"

MUSIC MEN FLOORED BY FILM SUPERLATIVES

Since rubbing shoulders with the picture mob, particularly the studio press agents, song pluggers and music publishers along Broadway have decided that their method of exploitation is blushing modesty by comparison with their Hollywood brethren.

"There's no such thing in pictures as just 'good,'" one prominent music executive explains. "Our strongest adjective in the music business is 'sensational.' These picture guys start with that and work up. They have hundreds of synonyms and not one of them is below the strength of dynamite."

Music men, accustomed for years to having their own enthusiasm discounted, as they themselves discounted the blubs of rival publishers, have been a little upset at the wild eulogies indulged in by the film pressers "feeling your way up." After throwing restraint aside and piling on their strongest adjectives, music men have been firmly informed by the film publicists that they are too restrained in their descriptions.

Another revelation for the music men is the private previews in projection rooms. They see 20 or more executives of the film company going into hysterics at comedy that impresses the music men as blah. Their high pressure "feeling your way up" technique, common in picture companies, is a little hard for the music men to grasp, and few have ever compared a music firm to a shrinking violet.

Chi. Hospital Wants Own Station for Fee Bulletins

Washington, D. C., March 4. Henrotin hospital in Chicago has filed application with the radio commission for its own broadcast station. It plans to send out hourly messages concerning condition of patients.

Service is to cost \$2 extra weekly, for sending of hourly reports throughout the day and night,

NOBILITY PAID BY RACKETEERS

Shady Gambling Gives English Bobbies More Worry Than Any Previous. Nite Life—Private Houses in Stylish West End Converted Into Racket Joints

NEW YORK'S DUPLICATE

London, March 4.

London night life is drifting to grifting and shady gambling games. They are causing the police more trouble than the illegal sale of liquor ever did.

Private houses in Mayfair and other fashionable West End locations are being leased by dubious members of the nobility, who really are in the pay of international racketeers.

Establishments have their touts posted in all the rendez-vous of high life, including the West End night clubs and the class hotels, and it is the business of such runners to steer half tipsy people to the gaming tables.

Places are converted into miniatures of the Continental casinos with baccarat and roulette the favorite pastime. Croupiers and the other functionaries of the gambling casino are smuggled in from Monte Carlo, Deauville and Cannes, glad of the berth because the season has been so lean in the Riviera resorts.

Still the illicit sale of liquor goes on. Latest to become involved in trouble from this source is the old Vaudeville club just disqualified for six months for selling without a license and after hours. The proprietors, David Carter and Sam Joseph, were fined 50 and 25 pounds respectively.

Like Times Square

London's present cheating and conniving nite life appears to be a duplication of what existed in New York before the publicity attending the killing of Arnold Rothstein cooled the gambling spirit of Times Square. English police seems aware of this to an extent. They do not altogether blame the present situation upon the Continental gamblers or the racketeers.

London has been the first metropolitan city to detect the alien threat in the underworld. To eliminate the on-growing power of the aliens in the nite life here, as it exists in all big capitals, especially New York and Chicago, the London cops sometime ago started to drive the alien nite life power out of the country. Some of the biggest shots for years over here of the semi-cultured underworld were told to get out or be deported.

The deportation intimation must be slipped to the new ganga around, when the London force secures all of the details of the present layouts and lineups.

Major Gangsters Protect Show People; Sight-Seeing Busses to Murder Spots

One Solution

Chicago, March 4. Prominent carnival owner has announced his intention of selling his own run to his own help this season. Claims for three years he has fought the liquor question with little success. Says he realizes that nearly everybody uses it and, therefore, will sell it to them either on time or cash.

Any liquor bought from outsiders during the season will be cause for dismissal. Plan is simply to make drinking a family affair, and only after working hours.

Chicago, March 4. The big gangsters, particularly Al Capone's mob, are sore at the petty racketeers who have been trying to chisel actors and actresses, and have ordered them to lay off.

The word went out following newspaper publication of a story that Eddie Cantor had been wronged into appearing at Ralph Capone's Cotton Club. Ralph is a brother of Al.

Capone denied the story through his cabaret press agent, "Rasputin," and informed Cantor that if he or any other performer were molested by petty racketeers they had but to let Rasputin know, and the "boys" would do the rest.

Cantor, angered by the story, issued a denial and confirmed Capone's statement.

Although Equity is making an investigation of extortion letters and threats, something that did not get under way until Francine Lawrence, appearing here in "Let Us Be Gay," was asked to hand over \$1,000, there will probably be no arrests. Capone's order means more than an investigation.

As stated in Variety, actors are much to blame for the petty chiseling which occurred. It began around Christmas time with request for "benefit" contributions, and the performers, instead of standing pat, got timid and kicked in. Some paid \$50; some \$100. When the penny-snatchers discovered actors were as soft as that an epidemic of threats swept the dressing rooms, and naturally grew bolder; hence the demand for \$1,000 from Miss Lawrence.

Chicago's gangland is to be made into a world show. Sight-seeing busses, visiting all killing spots and a "Gangland" cafe will be features. Promoters are a group of Chi business men. They expect to make the scene a greater draw than was Chinatown or the Barbary Coast.

Folks all over America, and especially in the west, it is reported, want to see the wickedest city. This summer, the railroad companies have agreed to participate in cost of billing which will feature a visit where the shooting spots can be seen without being shot at. City officials have given the plan to the plan and 10 busses to carry 28 people and a lecturer are on their way.

AUTHOR'S PLAY ON FATHER

Hollywood, March 4. Leo McCarey is enroute to New York to arrange for the sale of his new play, "The Count of Ten." Story is based on the life of his father, who was a well known fight promoter 20 years ago.

MINNEAPOLIS RINGS IN ON ANTI-CHAIN WAVE

Minneapolis, March 4.

Minneapolis is feeling what seems to be growing agitation against commercial chains of all kinds.

Operators of an independent chain of uptown theatres are trying to capitalize the propaganda by displaying huge signs in front of their houses stating they are "owned and operated by Minneapolis men."

Broadcasting Mardi Gras

New Orleans, March 4.

NBC is broadcasting the Mardi Gras festivities for the first time this year. Annual event opened yesterday (Monday).

An odd feature of opening day came in the parade which saw the boys from the U. S. S. "Texas" marching with the German sailors from the battleship "Zenden."

Take-a-Chance Concert At \$2 Scale Gets Over

Minneapolis, March 4.

Mrs. Carlyle Scott, local impresario, staged a "take-a-chance" concert at a \$2 scale at the University of Minnesota Auditorium last week. It was, of course, the picture house gag, customers paying without knowing who or what they were going to hear or see.

Capacity and the attraction was the St. Olaf Choir.

"Frankie and Johnnie"

Hollywood, March 4.

Pathe is going to make "Frankie and Johnnie" as a feature. Tom Buckingham and Fay Curnutt, are making the adaptation from the well known lyric of the same name. They will tone down the dialog. Garnett will also direct.

BROOKS

THE NAME YOU GO BY
WHEN YOU GO TO BUY

COSTUMES

GOWNS AND UNIFORMS

1437 BWAY. N.Y. TEL. 5300 PENN.
ALSO 25000 COSTUMES TO RENT

Americanized Jazz Musical Does Well in Paris Premiere

Paris, March 4.
Following the Rip revue at the Folies Wagram, which ran six months, "Rosy," musical comedy in two acts and six scenes, bids fair to prosper. Book is by Andre Barde, lyrics by Moretti. Latter is the important detail, catchy music in the Americanized jazz style is catchy and contributes much to attraction's prospects.
Only other recent newcomer is "Fleur de Luxe," farce comedy by Gerbodon and Armont, which did but fairly at the Danouu theatre.

Musical's Plot
"Rosy" tells the story of an elderly marquis courting a vaudeville singer named Rosy. He proposes marriage, but insists that as a preliminary they shall travel together, relations being entirely platonic. So they go around the world accompanied by a chaperone while Rosy acquires a fashionable education.
Complications come while they are in Egypt where Rosy meets a timid youth who falls in love with her in spite of his rich English fiancée. At the same time the Marquis courts his secretary and she, to make it good and intricate prefers a gigolo. All hands go to the Italian lakes where they pair off in engagements, partners being selected unexpectedly.
First act takes place back stage introducing the actress-sweetheart's environment. Piece is nicely produced, but the first act needs speed-up. In the cast are Henri Jullien, Dreaan, Adrien Lamy, R. Darthez, Edmond Rose, Camus, Mmes. Marguerite Deval, Mireille Perrey, Deviller and Sim Viva. Mmes. Perrey does particularly well as Rosy.

"Fleur de Luxe" ("Luxury Flower") which made no vivid impression has to do with a ruinous society woman who conducts an agency which engages to bring together impecunious married women with rich men who will supply them with luxuries and still maintain entirely platonic relations.
In the handling of this picturesque business Jenie, the heroine, becomes the society ruler for a wealthy business couple, until Janie's husband becomes suspicious and takes a position as secretary to the wife of the couple. Whereupon there starts a maze of intrigue, ending when the husband marries the wealthy woman and Jenie wed the rich husband.
In the cast are Roger Galliard, Lucien Baroux, Naury, Jean Renouard, Marcelle Francis, Janine Lierzer and Betty Daussmond.

CLAYTON'S B'WAY PIECE Not "Frenchman," but Another for London Palace

Herbert Clayton is arriving in London from New York, but without bringing home the rights to "Fifty Million Menem" which he was supposed to be after.
He has another Broadway piece instead to serve for Bobby Howes as star. It goes on at the Palace, disposing of the story that Lee Ephraim would become lessee of that house on the expiration of the Clayton & Waller tenancy there at the end of April. Story was Ephraim would put on "Heads Up," for which he had engaged Sydney Howard and for which e was negotiating with Louise Brown.

Vic Quits Vaude, Twice Nightly Revues Instead

The Victoria Palace has definitely abandoned vaudeville as a policy and instead will play twice nightly touring revues.
This policy, which is an experiment, continues until April 7 when Tommy Arnold, in conjunction with the Moss Empires presents the "Famous Burgers" from Paris which will go in for a run.

We cannot always choose our road in life, but we can choose whether we walk along the road or the sunny side of it.

MR. AND MRS. JACK NORTHWORTH
130 West 44th Street
New York

Immigration Jam

Washington, March 4.
Plenty of action here on the move of immigration officials to enforce the registration of all aliens, thousands of whom are in this country illegally.
Since March 4, 1929, the immigration bureau has been making an extensive drive under the Act of that date with this campaign reaching for those in pictures, both high and low.
Under the March 4 Act any alien here illegally, either by entry or overstaying a regular permit, when caught, automatic deportation follows with a further stipulation that, under no conditions can they again enter the U. S.
With such deportations several prominent picture players and directors have come forward voluntarily and laid their cases before the immigration officials with result that adjustments have been made. Some have been forced to return to their native countries and re-enter while others, because of circumstances involved, have been permitted to remain. In some instances husbands have been here legally but have sent their families back to come in regularly so as to have a like status and have a chance for permanent stay as citizens.
Immigration officials have adopted the policy of giving a chance to those voluntarily reporting to the bureau.

Authors' Revolt Marks French Radio Hope

Paris, March 4.
Tristan Bernard, eminent French author and dramatist, has announced he will write no more plays for radio broadcasting, giving voice to a revolt which is believed to forecast a betterment in French air programs.

Radio is sadly deficient here and the Compagnie de Radiophone commission Bernard to supply it with special one-act plays following an attack upon its policies by French dramatists who charged radio broadcasts distorted literary works and damaged literary works and authors by its methods. The authors demanded that the broadcasting company make some effort to get literary material especially prepared for use.

Like the talking pictures and their songs, radio seems to be going through a process of gradual development now being in about the state of efficiency represented by other entertainment departments five years ago, suggesting that broadcasting in France is about five years behind the times.

Gigli's \$3,000

Paris, March 4.
One of the highest priced appearances here will be that of Beniamino Gigli, Metropolitan Opera tenor, when he sings at the Paris Opera on May 21. He will give two concerts at Covent Garden, London, May 23 and 24, and then returns to America.
Richard Copley is arranging a five years of 20 concerts over here for Gigli next year through Robert Morini, offering him a \$60,000 guarantee for the tour.

SAILINGS

March 23 (New York to Paris), Ward Moorehouse (lie de France).
March 6 (Paris to New York) John Abbott, Mr. and Mrs. Adolpho Menjou (Majestic).
March 6 (Cherbourg to New York), Jack Curtis (Bremen).
March 5 (Paris to New York) Larry Fletcher, Ruth Conley, Joan Kenyon, Wright Kramer, Rose Burdick (Hochambau).
Feb. 28 (Capetown to London) Four Bennos, Ramar and Jeanne (Armadae Castle).



(CHIC) (ROSE)
YORK AND KING
Originators of "Tin-Type" comedy. Week March 10, Palladium, London Represented by JENIE JACOBS.

FRENCH BURN OVER BRITISH PLUG ON EGYPT

Paris, March 4.
French editors are all steamed up over what they call the propaganda in British journals in favor of Egypt as a winter playground.
In France it is regarded as a slam upon the French Riviera, and they resent editorial statements that the season is bad in Monte Carlo, Cannes and Deauville. Fact is the southern resorts are shot this year, but that doesn't soothe the French temper.
It's all like Ashbury Park getting sore at Long Branch.

TELEPATHY FREAK

Europe Gapes at Dame With Heart Beats at 140 a Minute

Paris, March 4.
Jack Vincent, treasurer of the Hurok attractions, is offering a freak radio telepathy act to the American bookers.
Turn called "Fakara" has a good "professor" named Arris doing the spiel and the affair has attracted a good deal of attention in western Europe.

Antwerp, March 4.
Arris and Fakara gave a startling performance here, with the woman on the stage giving answers without apparent cueing. One angle is fact that "subject" can increase her heartbeat to 140 in 10 minutes. Freak has been examined by Belgian savants, who confess they do not know the answer. Woman works blindfolded.

Prague Hails Spirituals

Prague, March 4.
The first American students' Negro choir, the Utica Jubilee singers from Mississippi, unmistakably clicked here.
It was the first time the capital had heard the real thing in Negro spirituals by a choir, although the music patrons are familiar with the work of Roland Hayes and Paul Robeson.
"The Utica group is en route to Vienna."

Paris, March 4.
Hampton (Va.) Institute Colored Choir of 40 directed by Dr. Nathaniel Dett, will make a six weeks' European tour opening May 4 at Albert Hall, London. Expense of bringing over the 20 men and 20 women is reckoned at \$25,000 by Robert Morini, Paris correspondent of Richard Copley, who made the arrangements.

Choir will perform in Brussels, Antwerp, Amsterdam, The Hague, return to London and then Paris, followed by three weeks in Germany.

Arrangements in London provide for 60% of the gross with a \$1,260 nightly minimum guarantee; in Paris, 90% of the net with \$1,000 minimum guarantee (put up by the Valmalet concert agency). In Berlin the company will take part in the May Festivals at \$1,440 per show.

Werfel in Egypt

Cairo, March 4.
Among the recent arrivals here is Franz Werfel, Viennese playwright. George Calomaris is back after a business trip to Athens.

DORA MAUGHAN UNIT

Doubles from Cafe Anglais with Sub for Provinces.
London, March 4.
Dora Maughan is framing a vaudeville unit comprising herself as star, Walter Feho and Murray Leslie, character Murray and Lillian Clay and four English acts.
She will double with the unit from the Cafe Anglais where she is engaged for three months. When the unit takes to the provinces her part will be taken by Hilda Glyder.

TWO OPINIONS OVER MAYO'S BAND IN ROME

Paris, March 4.
Henry Carson, agent for Eddie Mayo's Harmonica Vagabonds, received two telegrams.
One from the management of the Salone de Margarita, Rome, where the turn is played reads: "My worst act on the opening is Eddie Mayo."
Carson's second wire comes from Mayo himself and says: "Don't believe the manager. Opening was sensational. All newspapers here say I am saving the bill."
Mayo is booked for the Ufa theatre, Berlin, Hamburg, Sofia and London.

Intimate Theatre No Name for This Show

Brussels, March 4.
Probably the last word in "intimate theatre" performances was played by the French company doing "The Trial of Mary Dugan." The troupe at the Theatre des Galeries here was sent on a hasty booking to Verviers, near the German frontier, for a single performance and raised the curtain to an audience playing cards in the boxes and the rest of the crowd in the auditorium engaged in conversation.
The show missed train connections at Liege and went on by omnibus, reaching the house in time for a 10 o'clock curtain to greet an audience that had been held in by the management passing around cards and advising the crowd to make itself comfortable until the company reached the town.
The show was finished at 1 a. m., with the audience steamed up with enthusiasm. Piece had been done in Brussels before, but in Flemish with a native troupe. The French cast did quite as well.

Shows missed train connections at Liege and went on by omnibus, reaching the house in time for a 10 o'clock curtain to greet an audience that had been held in by the management passing around cards and advising the crowd to make itself comfortable until the company reached the town.

Revue's Sound Film

London, March 4.
First effort over here to blend talkers with a stage revue has been made by Charles E. Cochran. New show, due at the Pavilion this month, will open with a film introducing all cast leads.
Film was shot on Kiangfilm apparatus at the Kiangfilm studios, Welwyn, Walter Creighton producing.

CURTIS BOUND HOME

Paris, March 4.
Jack Curtis, who has been in Europe for a rest cure, has been summoned home, "on urgent business," sailing on the Bremen, which departs Thursday.
Mrs. Curtis, the former Mabel Ford, remains here with their baby, with Curtis scheduled to return in April to complete the cure at one of the health resorts.

PUPPET SHOW SAVED

Antwerp, March 4.
Foesie theatre, the only marionette theatre in Belgium, was saved from destruction by fire after a struggle.
House is tucked in a narrow street, so narrow, indeed, the fire engines could not get to it and they had to stretch hose lines for 1,000 feet to the nearest water supply.

Egypt Gets English Troupe

Cairo, March 4.
The English Players opened yesterday (Monday) at the Alhambra Alexandria. In the cast are Edward Stirling and Frank Reynolds. Troupe is under the Themas Shaflo management.
Another local engagement is that of the Three Inseparables at the Hotel Continental. Turn working with the Lotus band.

DANE'S GIGGLE AS SWAFFER SQUAWKS

Copenhagen, March 4.
Hannen Swaffer came here a few days ago as guest critic of a local newspaper to write a review of "Famous Burgers" in the Danish version at the Theatre Royal. The premiere was delayed by the illness of one of the principals, so Swaffer made a lightning tour of the capital's show stage and gave it as his mature opinion that Shakespeare was dead right about something being sour in Denmark.

It is the Danish theatre, Swaffer concluded. What Swaff said on this subject put a local newspaper in a temper and Lillian Foster who biffed Swaff in the London Savoy would be sure of a great welcome here. The London critic got a load of angry letters as a result of his comments on Danish theatre art. He was particularly caustic over the Danish actors' makeup and what he said about the country's outmoded scenery.

He seized the occasion to attack American popular plays which are flooding Europe, admitting he had been thrown out of eight London theatres for attacking American producers for preference for American product.

"When I attack America," said Swaffer, "it's not because I'm anti-American for really I'm a good pro-American, but I oppose Americanization. We get America in radio, films and newspapers. I oppose the Americanization of the cosmopolitan community which has anything and everything? There doesn't exist an American art, it is European, either bought or stolen from Europe. If Europe possesses an author or an artist of talent, they simply buy him."

"England can make as good talking pictures as America, but instead of making the British form limited liability companies one from another and gamble in their shares. Natives got one grand giggle out of Swaffer's remarkable discovery that Hamlet's supposed grave at Elsinore is a phoney, because everybody here knew it years ago."

The grave is Denmark's great tourist sight seeing goal and it really holds nothing but a good deal of a shrewd hotel keeper planted here 30 years ago.

GALLI CURCI BUST

Budapest Protests Poor Voice at High Price Concert

Budapest, March 4.
Galli Curci's concert here a few nights ago was a complete bust, audience making an indignant demonstration after paying the highest scale for tickets on local record.
Musical authorities said the diva should never have appeared with her voice so completely off form.

To complicate the fizzle, her accompanist, Enzo Dimuro, was compelled to withdraw after the first part of the program, too unnerved by the excitement to continue.

Previous concerts of the famous coloratura have aroused comment. In Prague a critics spoke of her being in poor voice and the Eucharist concert was postponed because of "weather and the singer's fatigue from travel." Singer's Hungarian appearance is valued for \$13,000 for three performances, an unheard-of figure.

Chilton-Thomas Date

London, March 4.
After a Continental tour, Chilton and Thomas appeared yesterday at the Palladium on a return, doubling from the Savoy Hotel.
Fair have three return dates scheduled for the Palladium.

American Troupe Home-Bound

Paris, March 4.
A Parisian American group of players ending their season here figures in a gay party last night on the eve of their departure for New York tomorrow (Wed.) on the Rochambeau for home.
Colony includes Larry Fletcher, Ruth Conley, Joan Kenyon, Wright Kramer and Rose Burdick.
Their season closed late last week.

"Mr. Cinders" \$15,000, Near End of Run—U. S. as Profit; "Bitter Sweet" Above \$22,000

London, March 4.
Most interesting box office data in London is fact that "Mr. Cinders," which now has gone below \$15,000, has been running successfully for 14 months and Williamson-Tait, producers, are not yet in the clear. Due to heavy initial outlay, which amounted to about \$150,000, including \$50,000 down to Jullian Wyllie besides royalty, piece is in its last month. Producer probably will finish with a profit and is in end trade. Piece has only American rights and the provincial rights here with talking picture rights also to be considered.

London Grosses
Adelphi—"House that Jack Built," \$15,000. Show making good performance with the Monday matinee out.

Aldwych—"A Night Like This," practically capacity means around \$10,000. Library made about \$5,000. Deal runs for 11 weeks.

Ambassadors—"The Man in Possession," fair show, about \$4,000 a week.

Apollo—"Nine Till Six, Never did click and is coming off shortly.

Criterion—"Milestones." Steady business but small; figured at \$3,500. House is negotiating for a new attraction to come in during April.

Dominion—"Silver Wings." The biggest thing in London. Doing \$26,000 at \$2, but prediction is that piece is bound to exhaust its clientele before long.

Duke of York—"Jew Suss," still keeping its head above water after its terrifically big start. At this stage of the game it must either get its head above water soon.

Fortune—"The Last Enemy." Running around \$3,500 and will last about another month.

Society—"Darling, I Love You." Steady around \$3,000. Mostly weak theatre, suburban house, is merely a stop-gap and is doing little.

Globe—"Charles and Mary." Brought here from the Everyman theatre, suburban house, is merely a stop-gap and is doing little.

Haymarket—"First Mrs. Fraser." Steady around \$15,000.

Hippodrome—"Mr. Cinders." Paying expenses in its 14th month and now below \$15,000.

Majestic—"Bitter Sweet." Steadily over \$20,000, which represents capacity.

Kingsway—"School for Scandal." Means nothing. Is closing this week.

Little Theatre—"Frankenstein" \$3,500, which is about two-thirds capacity.

Lycium—"Puss in Boots." Pantomime, finishing this week after profitable run considering type of attraction.

Lytic—"Murder on the Second Floor." Revival used as a stop gap, but with business improving and now around \$7,000. Piece has been set for an additional six weeks.

New Theatre—"Healthy, Wealthy and Wise." Opened March 1. Play by couple of Americans, newcomers in the writing craft, and does not look so robust.

Palace—"Dear Love." Finishing this week and one of Clayton & Waller's shortest runs. Negotiations are on for a successor to be used as a stop gap, pending Clayton & Waller's new show. There is talk that now of reviving "No, No, Nanette," for the interval only.

Piccadilly—"Here Comes the Bride." Up around \$15,000 and a liberal deal on, testifying to popularity of the piece.

Playhouse—"Devonshire Cream," another Eden Philpotts play and a flop.

Prince of Wales—"Journey's End," still shows a profit due to its low operating cost, but nowhere near capacity.

Queen's—"A Warm Corner." Still very good around \$14,000.

Queen's—"The Apple Cart" still holding up handsomely, testifying to the hold of Shaw upon the public.

St. James—"Michael and Mary." A. A. Milne's sentimental romance, set as a success and turning in \$10,000 a week right along.

St. Martin's—"Tommy Emory." Excellent notices, but future doubtful.

ORIENT ANTI-JAZZ?

Egypt Starts Movement for Preservation of Oriental Music

Cairo, March 4.
Egyptian government is studying the organization of a musical congress in Cairo for the promotion of Oriental music and has engaged Prof. Kuts Zachs through the Ministry of Education at a salary of \$200 a year to study means of stimulating native harmonies.

It happens that this action is taken just as Nolle Melba, opera diva, departs from a vacation here, headed for Europe.

MISTINGUETTE CHECKED LIFTING DISK SONGS

Paris, March 4.
Metro objected to Mistinguette using its "Broadway Melody" theme songs in her revue "Paris Miao," but didn't go to the extent of pulling the copyright material out of the show as they originally threatened to do.

But when Mistinguette recorded the new Miao for Pathé disc, using a free lyrical version, the company as copyright owner went to bat and compelled the talking machine people to recall all the records.

Metro proceeded on the basis that Mistinguette's heavy voice did the numbers no good. Metro demanded that Odéon (Pathé subsidiary, for whom Mistinguette does her recording) pull back all supplies in dealers' hands and the company it is expected, will stop all sales.

Copying popular songs and fashioning new lyrics for them which have been a custom here, has always angered the publishers.

For Music Confab

John Abbott, Francis, Day & Hunter's London manager, sails on the Majestic Thursday (March 6) for a semi-annual conference with the American music publishers with which his firm has affiliations.

Objective is parleys with Feist and Radio Music Corp., already allied in the States. Carl Fisher, also comprising the conference, has no European representation. It is probable that the Fisher interest will be included in the Francis, Day & Hunter outlook, since that concern already is allied with Feist and Radio.

Reinhardt in Paris

Paris, March 4.
Max Reinhardt, eminent Berlin producer, will do series of productions in Paris next season, probably starting with the Oscar Strauss operetta, "Die Fledermaus."

Theatre for the venture is now being arranged by Shapiro, Reinhardt's representative here, who has just closed for the Berlin rights of Edouard Bourdet's current comedy hit "Le Sexe Faible" ("The Weaker Sex").

Jane Sels Cabaret
London, March 4.

Jane Sels, American dancer, opened at the Aco de Paris here last week, scoring nicely.

house having no special draw and no library deal made.

Wendham—"The Calendar" finishing after a very successful run, starting way back in September. Piece was kept on until Edgar Wallace's new crook play was ready. They insisted on having Charles Laughton in the cast and piece couldn't open until he finished with "French Leave."

Wendham and Sullivan season, closed big, but tapered off.

Let starts tomorrow (Wed.) and falling off is anticipated as a matter of course.



WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th St. Theatre, N. Y. City
The Brooklyn Times said: "Chief among the funmakers of 'Sketch Book' is that hilarious clown, Will Mahoney, who was a delight to the opening night audience."

Direction
RALPH G. FARNUM
1560 Broadway

DRURY LANE DARK

Gap Between "Musketiers" and Closing of Panto

London, March 4.
"The Sleepy Beauty" and the Best pantomime at the Drury Lane ended March 1 and the house went dark owing to the fact the new production of "The Three Musketeers" was not ready.

Cast was not completed on time and there was delay also in finishing the new book by P. G. Wodehouse, with Gene Gerrard, the comedian, building his own part, which had not been delivered.

Others in the cast are Arthur Wontner and Rita Page, besides an American girl being imported for the role played in the American cast by Harriet Hooter.

Frank Latona Dies

London, March 4.
Frank Latona, American player who had lived in Europe for 20 years, died here Friday.

He was 73 years old, and had retired from the stage in 1910, with his wife, Jen Latona, continuing in the Halls as a single turn.

TRAINED ANIMAL BILL UP

The Society for Prevention of Cruelty to Animals has drafted a bill which it will seek to have introduced into the South African Parliament.

It regulates performances and training of exhibition animals on the stage, in circuses and elsewhere.

ADAMS GIRLS BOOKED

London, March 4.
After 10 weeks on tour with George Robey's revue the Adams Sisters resumed dates for General Theatres starting this week at the Holborn Empire.

DROPPER'S GALA

Grootstadt, March 4.
Dropper, greatest of Dutch composers, celebrates his 60th birthday with a great musical festival, Memelberg and Monteux conducting.

WEATHER

Paris, March 4.
Weather is ideal spring in its inspiration which works two ways. It keeps tourists in Paris as potential theatre patrons, but it gives the natives the idea of visiting the Riviera.

London, March 4.
Weather is considerably warmer than normal at this season, with no rain but a good deal of fog.

Show business is hoping that bright sunny weather will follow, doing something to offset the depression of Lent.

Washington, March 4.
Weather bureau has furnished the following outlook to Variety for the week beginning tomorrow.

Fair Wednesday, showers Thursday or Friday, probably ending by Saturday. Warmer Wednesday, colder about Friday and warmer Sunday.

Dusting the Attic

In Variety's files of New Acts are numerous reports of people who have since become well known in show business, or away from it. Another in the series of reprints:

WINCHELL AND GREEN
"Spooneyville" (Skit)
12 Min.; Two
American Roof, N. Y.

March 8, 1918.
In forming a likeable act for the No. 2 position, Walter Winchell and Rita Green have made a promising start. There is a sort of bench turn, but it has dialog, songs and dance.

For an opening the girl is perched on a bit of brick wall, and there is a duet, the lyric of which is rather brief. They wander to a bench for a spoonie bit, followed by another song. But here, while the lyric contains the names of famous men, it is not well written. While Miss Green is making a costume change Winchell handles a war song, and he gives way for the girl's eccentric solo dance. There is another duet for the close, and some stepping takes them off.

The last two numbers appeared to have been specially written, and were helped by the naive manner of Miss Green. The turn isn't one to bring forth any volume of applause, but it's pleasant.

Mr. Winchell since 1918 has progressed, from a fair No. 2 act to a well known Broadway columnist. His early habit of ringing in the names of famous people is still apparent.

FRENCH FUND BENEFIT MAKES \$25,000 PROFIT

Paris, March 4.
The Union des Artistes' midnight gala Saturday turned in a net profit of \$25,000 with a scale of \$14 top which crowded the Cirque d'Eté. Net figure includes money realized from auctioning the boxes by Sacha Guitry and Tristan Bernard, eminent dramatists the latter sold a series of originals of program sketches. This item alone accounted for \$1,400.

They gave a great show with theatrical notables all doing specialties as far as possible away from their natural bent. André Bauge, musical comedy tenor, did an aerial acrobatic act; Pierre Alcover, screen comedian, did an on-the-level strong man turn, while legit lights appeared as circus clowns, juvenile acts or appeared with animal turns.

Performers train for their appearance at the event for weeks. Idea could be copied for the Actors' Fund benefit, which this annual gala resembles in character and purpose.

VETERAN'S STAGE FRIGHT

Heirve Succeeds in End in Novel Idea of "Misanthropie"

Brussels, March 4.
Seasoned actor though he is, Jean Heirve of the Comedie Francaise almost succumbed to stage fright during a special engagement at the Palais des Beaux Arts, playing a new version of Moliere's "Misanthropie."

Girl students in the audience saved the day for him by giving him encouragement.

Novelty of the interpretation is that Heirve plays the leading character of the classic piece with a tragic rather than the usual comedy angle. He gave a brilliant performance and the interpretation is to be seen in Paris later on.

"Wealthy" Looks Failure

London, March 4.
"Healthy, Wealthy and Wise," comedy by Eleanor Clifton and Herbert Agar, Americans, was produced March 1 at the New Theatre.

Authors never before wrote a play and the piece was disappointing, amateurish, and looks like a conclusive failure.

SCOTT-WHALEY PART.

London, March 4.
Scott and Whaley, colored comedians, are separating, ending a vaudeville partnership that has lasted more than 15 years.

MILLER'S N. Y. GERMAN SEASON

Berlin, March 4.
Fritzi Massary and her husband, Max Pellenberg, Germany's biggest traveling caravans have been engaged by Gilbert Miller for a New York season in German starting in September.

Miss Massary is to play "The First Mrs. Fraser" and Somerset Maugham's "The Constant Wife."

Pellenberg will be seen in a series of comedies, including "Grumpy," and several of the new Molnar pieces.

Show people here look for Pellenberg to do well in the States. Here he is regarded as the world's best player of light roles.

"SILVER WINGS" MUSIC CHARGE GOES TO TRIAL

London, March 4.
On hearing the motion for an injunction by Ricordi, the music publisher, against Clayton & Waller, charging the music of "Silver Wings" is an infringement against "Madame Butterfly," the court ruled that the issue involved was too complicated for a ruling on the motion.

Instead the court directed that the case be brought to speedy trial to determine rights of the parties. Plaintiff alleges that 24 out of the 33 bars in the music complained of are repetitions of the motif of "Madame Butterfly." Defendants make a general denial and add that even if the allegations of similarity are true, the "Butterfly" melody is not original, but was lifted from that of the English and Sany hymn "In the Sweet Bye and Bye."

Statement of this angle of the defense elicited laughter in court. If the defense is sustained in this case, interesting consequence will be the future standing of the "Butterfly" copyright.

OPERA AT 10 CENTS

Amsterdam Season Ends With Benefit for Jobless

Amsterdam, March 4.
The Italian opera season here closed after an enormous success. Last two performances were under municipal subsidy and were given for the benefit of the unemployed.

Science fees was fixed at the equivalent of 10 cents.

"O Yes, Kitty," has just celebrated its 10th performance at the Carre.

Parade Band Contest Put On by Havana Tourists

Havana, March 4.
Committee of tourists put a musical contest parade here for the first time with Cuban and Spanish orchestras playing from auto trucks. Financially the idea needed as the \$100 prizes donated were not sufficient to cover expenses.

Just 11 instrumental outfits in the event which proved to the biggest crowd ever assembled locally. People turned out for the parade attracted by the novelty.

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FRANCE MAY FORM FILM ACADEMY

Paris, March 4. Organization of a French Picture Academy is now being seriously considered by France. It had first been suggested by "Comedia," a French daily especially devoted to theatricals, pictures and literature. Idea is to form an official national organization to promulgate and direct a national picture movement. To make the work of the Academy effective, state subsidizing (besides gifts and legacies) is suggested. The Academy would consist of 10 writers, 10 inventors, and 10 picture directors, and would give prizes for such films as should be encouraged from the artistic and national point of view. It would also examine inventions, recommending the worthy ones to the government, subsidize schools of cinema, and subsidize such artists as deserve recognition.

Thought is slowly seeping around here that pictures should be made a state controlled industry, competition to be officially approved efforts being quickly stifled by means of cutting them off the subsidy list, equivalent to blacklisting.

Taking into consideration the close relationship between the important banking interests, some of which are openly showing their hand in the picture game, and the government, it is obvious that the latter sees the possibilities of pictures and radio for propaganda, a medium which would be centrally controlled and as such be easier to run than the press.

Also it must be borne in mind that among the French masses many voters hardly read the papers.

WOULD BAR THOSE HIT AND RUN QUOTA FILMS

London, Feb. 22. New move in the Quota situation, following a long series of complaints by British producers and others who say that the big renting houses are ducking the issue, is a concerted push to the board of trade. Backed by the British Association of Film Directors and the Cinematograph Exhibitors' Association.

Taking up the matter of quality, the association passed a resolution whereby all members—practically the whole directorial strength of British production—agreed not to make quickies for quota footage.

To drive home the quality problem to the White House, the association met executives of the C. E. A., and a deputation to the board of trade will be made.

Sydney Morgan, secretary of the directors' group, said that there is practically no chance of further film legislation during the life of this government and any official amendments regarding quality are unlikely. States his intention is to convince the C. E. A. so strongly that members will agree to bar poor product turned out cheaply.

FOREIGN REGISTRATION

Hollywood, March 4. Registrations for the producer's foreign Language Bureau are now being made by the bureau devoted to the foreign of the individual studios. Complete records are sent to a central file at the Call Bureau.

Saturday registration meetings, attended by a board representing studios and Latin-American consuls, have been discontinued. At the first meeting 63 were registered and at the second 87, making the total 150. The board decided this represented the bulk of Spanish speaking stage talent now available.

TELEFUNKEN LOSSES

The Hague, Feb. 18. Sister company of the Philips concern in Germany won its arbitration case against Telefunken over radio license litigation. Telefunken wanted the Lorenz Company to stop dealing with the German Philips firm. The Lorenz firm lost the case, it is trying to cancel its agreement with Lorenz.

GERMAN EXHIBITS' TOUR

Coming Over In June—Entire Expense Placed at \$700

Berlin, Feb. 22. Group of German exhibitors are going to America this summer, June 18-Aug. 5, to study conditions. They are going in the so-called tourist class and the whole trip, including hotels, etc., will cost only \$700. Official exhibitors' association is organizing the journey and 25 members have applied for passage.

AFRICAN THEATRES, LTD. CITES HIGHER PROFIT

Capetown, March 4. At the annual general meeting of African Theatres, Ltd., here, L. W. Schlesinger, leading spirit of the enterprise, refuted public rumors that overseas investments have depreciated value of the shares and attributed the drop in market quotations to distress selling by a certain coterie of stockholders. Insiders, he said, have no intention of disposing of their holdings. He reported gross profits for the year at \$1,540,000, compared with \$1,026,350 for the previous year. Report recommended an interim dividend of 6%, with the plan of making the disbursement a total of 9% for the full year.

The report was adopted unanimously.

London Firm Sues N. Y.

Firm Over Equipment Keith Frowse & Co., Ltd., London amusement concern, has filed suit in the New York Supreme Court against Vitaphone Mfg. Co. and the Vision-Tone Corp., for \$38,785 the sum paid to the defendant for the delivery in London of 250 instruments manufactured by the defendant. These embody gramophone and talking and silent picture devices.

Defendant gave notice that the instruments could not be delivered in London before March 30, it is alleged, and agreed to return the money if the plaintiff was not satisfied, but failed to do so.

British Films Acquire Multi-Lingual Complex

London, Feb. 22. Nearly every British talker scheduled for production here is announced as the first genuine multi-lingual dialog film.

Craze for multi-lingual continues in the British studios. Record, to date, is held by Associated Film Industries, which lets "City of Song" to be made by Carmine Gallone, Continental producer, in six languages. "Hello Europe," revue announced by Twickenham Film Studios, is to be made in three, or four lines, European studios supplying much of the footage.

"The Two Worlds," latest Dupont opus for British International, is to be made in English, French and German.

RESTRICTIONS OFF

Paris, February 22. Capucines, the Wilton-Brockliss-Tiffany house on the Boulevards Capucines, Tiffany's Paris show-dase, is now booking anything and everything, according to J. Brockliss.

House capacity is very limited and it has been a loser from the start, or ever since the theatre changed policy from an intimate legit site.

SPAIN'S FIRST TALKER

Madrid, February 21. First talking film of importance in Spanish, written by two comedians and a Spanish musician, will be shown here in April. Authors are the comic novelists, Don Pedro Seca, and Don Pedro Perez Fernandez music is by the Guerrero. Title of the work is "The Song of the Day."

U's German Financing

Berlin, Feb. 22. German branch of Universal has been reorganized as a stock company with a capital of 2,000,000 marks. Company is financed by Carl Laemmle and Universal. President of the board of directors is Joseph Friedman.



MILTON DOUGLAS

Musical Comedy Favorite and Band Leader of Established Merit Headlined R. K. O., Loew, Fox Circuits with His Own Band New MASTER OF CEREMONIES at BRANFORD, NEWARK, indefinitely

Thanks to George Skouras An entertainer with talent and personality plus

ENGLISH FAILS AFTER GERMAN

Copenhagen, March 4. The Palace tried the experiment of booking in an English dialog version of "Atlantis" after the German talker version had been a riot with the Danes who raved about the acting of Fritz Kortner.

The English version got the merry raves and was forced to an early closing, principally due to the public view that the German acting over-shadowed that of the English. Fact is, the British cast doesn't compare with the German personnel.

English reproduction also came in for criticism. Point of the comparison is that apparently the language doesn't figure. There are probably about as many Danes who speak English as there are who understand German.

AUSTRALIAN RIVALS GO TO TALKER PRODUCTION

Sydney, March 4. Williamson & Tait have made a hook-up for talker production with Norman Dawn, American film maker, granting him the rights on the revenue material they control, together with the stage artists, wardrobe, music libraries and other facilities.

First picture will go into work within two weeks with recording equipment from the States.

Meanwhile, the Union theatre people have sent a representative to America to buy talker recording equipment to be used for their own local productions.

Situation appears to forecast keen competition here in the making of product to be offered in world markets, with Williamson-Tait getting a break at the start.

No Dubbing for 'Rita,' 'Evangeline'-'Trespasser'

Paris, Feb. 22. Local U.A. exchange heads don't know the exact percentage terms of distribution for U.A. product, through their own exchanges, but they are preparing to market "Rio Rita," concluding that French dialog will not be dubbed. This was one of the original intentions, but, instead, French titles will be substituted. Musical numbers are to be retained in their entirety.

U.A.'s own "Evangeline" (Del Rio) and "Trespasser" (Swanson) will also not be dubbed as previously planned, although singing portions will be retained intact and French titles substituted against a sound-synchronized musical background.

OSTEND LIKES 'INNOCENTS'

Ostend, February 22. Talkers continue to draw full houses, to the detriment of silent pictures. Latest and greatest success is "Innocents" (Hart), which has been dubbed in French. No doubt the French songs had much to do with it.

KANE'S BACKERS

Paramount Introduces the Producer at Paris Dinner

Paris, March 4. After making its backing of Bob Kane and his experimental short subjects something of a secret, Paramount has come out into the open with its sponsorship.

Company is giving a formal dinner to Kane next Monday (March 10) for the purpose of introducing him to the French press.

SCORING U. S. SILENTS FOR FRENCH SMALLIES

Paris, March 4. Independent American producers are synchronizing old silent pictures and reissuing old subjects with music effects in order to fill a demand from the smaller French exhibitors for modern product.

Procedure has quieted fears expressed in the trade of a shortage of sound material. Fear arises from fact that the big circuits are absorbing nearly all the important product. To speed the work Maurice Gleize has opened a special studio particularly adapted to the synchronizing of silent pictures.

New Tubeless Amplifier; Klangfilm Eases Payments

Berlin, Feb. 22. Report comes again from Frankfurt that a young technician, Walter Scharpf, has invented a tubeless amplifier. It is said to work on the principal of relays. For small houses it is said to give sufficient tone. It has not been tested yet by continuous use in a theatre. Incidentally, as a result of competition, Klangfilm is offering its equipment in sections. Instead of demanding, as was originally the case, that the exhibitor buy the complete equipment all at once it is now allowing purchase of merely that part for reproducing sound pictures on disc. This is considerably cheaper than the full equipment which also included the possibility of handling sound on film. Firm is also now offering long term credits on instalments.

Soviet Towns Like 'Uncle Tom' and 'Hot News'

Moscow, Feb. 18. Universal's "Uncle Tom's Cabin," is drawing crowds here and other Soviet cities. Audiences being vaguely acquainted with "Uncle Tom's Cabin," "Eva" and "Topsy," wonder what has happened to them since they do not appear in the picture. They also marvel at the rearrangement of some of the scenes being in the center of Hollywood's courage in the matter of revising classics to please the American hinterland.

"Hot News," (Doris Daniels) is also among the most popular American importations at present.

Czech Film Draws

Prague, Feb. 20. How Czechoslovak soldiers under Colonel Svec broke through the Bohemian lines during the Russian Revolution, and by way of the United States, finally reached home after circling the globe, is shown in the first Czech historical film, a local production.

Film, based on Rudolf Medek's drama, was shown at the Fenix theatre here before an distinguished audience, which included the aged mother of Col. Svec. Latter met his death while leading the Czechoslovak Legion in Siberia during the war.

Film is playing to big business. Svatojilka Innemann directed with Bedrich Karen as Col. Svec and Irena Ardenova opposite.

GERMANY'S 'WESTERN FRONT'

Berlin, Feb. 22. Nero Film is bringing out a picture called "The Western Front, 1918." Universal has tried to get an injunction claiming that the title is a steal on "All Quiet on the Western Front." Court refused to grant it.

Picture is to be all sound and directed by G. W. Pabst, who did "Secrets of a Soul."

P-N's Extension

Paris, Feb. 22. Pathé-Natan is building a seven-story office building full of studios extension to its Paris studios.

FRENCH CINEMA TRUST AIMS AT WORLD

Paris, March 4. The Gaumont-Aubert-Pathé merger under the leadership of Maurice DeVries, vice-president of the Banque Nationale de Credit, is but the first step in the formation of an all-Europe combine, according to the story circulated in film circles here.

Gossip has it that negotiations already are on for alliances with British International and interests identified with Tobis Klangfilm which controls sound in German territory.

There is good reason for believing that the Tobis angle is set for a co-operative working agreement, at least for the distribution of product for the Franco-German group. Trick of the whole deal is the presence in negotiations of DeVries whose position in the financial world insures a sound backing of credit and financial responsibility, an element that is recognized as necessary to a stable organization.

Operation may still be in its formative state. Some of the extremes to which the group may carry it are absurd, but that there is something working in the background is fairly certain. DeVries himself declines to make any comment upon the purpose of his group.

Stories are told of prospects for an American connection which are so sensational they discount themselves as exaggerations. One of the illustrations of the excess of prophesy, is that the combine is shooting at taking over the Fox control of Loew as part of its world-expansion scheme.

Another angle seeks to find a picture association between the French combine and RKO.

JAP CENSORS WORRY OVER AMERICA'S SLANG

Film censors in Japan, according to information received by Metro's foreign department, are having a difficult time with the latest American jargon.

Nipponese are suspicious of every American slang word and cannot be at all sure of the true or vulgar meaning is not tucked away somewhere.

Most of the censors there speak Oxford English and, to their annoyance, find it difficult to throw no light upon the meaning of America's slang expressions. As a result, almost any word that is not understood or is not located in the dictionary is cut by the board for fear it might harbor some ambiguous meaning and contaminate the picture public.

Censor thus has his troubles but the exhibitor is really the soul. Pictures are cut and cut. With sound on film it is not so bad, but disk pictures its murder. Both measures are annoying in the public.

The censors, however, are attempting to learn. They usually take down all expressions concerning, and then inquire as to the meaning.

German Version of 'Night' No Panic at The Hague

The Hague, Feb. 21. German film produced by Froelich, "The Night Is Ours," caused no excitement here.

Critics cut the film too long. Dialog was in German, recorded by Tobis and reproduced at the City theatre on W. E. equipment.

A lukewarm reception from the public although the French version is still going strong at the Marivaux, Paris.

BRITISH IMPORTS DOUBLE

Washington, March 4. Imports of motion pictures by Great Britain (positive) more than doubled in footage during 1929. This, according to figures compiled by Alfred Nutting of the American Consulate, London, and submitted to the Commerce Department. In 1928 imports ran to approximately 15,000,000 linear feet 1929 jumped to more than 37,000,000 feet. In contrast, exports from Great Britain dropped, says Nutting.

Metro Ignores French Chains; Concentrates on Independents

Paris, March 4. Metro is making a great play for the business of the independent exhibitors here, refusing pointedly to cater to Pathe-Natan and the recently organized Gaumont-Franco-Aubert consolidation, with its impossible chain of theatres.

If the independents ever organize here—and there are indications that a movement in that direction is in the making—Metro will probably have a hand in the maneuver and ought to profit accordingly.

As it is the two major exhibitor chains practically dictate terms to the distributors and, because they have the best outlets for product, are able to maintain a strong tactical position.

Metro, however, refuses to bow to dictations, just as it did when it retired from its otherwise profitable contact with Franco-Aubert, abandoning a booking contract made when it operated the chain before the entrance of Franco into the situation.

The chains now are getting the cream of sound product, leaving Metro in its new position as the life saver of the independents. One result is that Metro can now find a market for a large quantity of silent film accumulated during the quota period. As for its major sound product, company figures it can sell that anywhere on a competitive quality basis.

Gilbert Rolland as Spanish Recruit Claims Hollywood

Madrid, March 4. Among the new recruit's recruits for the Spanish army from the municipality of Villacayo, in the province of Burgos, is a petition by Gilbert Rolland, 24, native of Chihuahua, Mexico, who designates himself as a picture actor from Hollywood.

His real name is given as Luis Alonso Botana, son of a late bull-fighter, Francisco Alonso ("Pathe") and Concha Botana, natives of Villacayo.

Luis, alias Gilbert Rolland, was born in Mexico, where his parents went to seek their fortune.

Gilbert Rolland (with one "r") is the leading man who has appeared opposite Norma Talmadge in many pictures.

PAR. SIGNS PEREJO

Spanish Director Probably to Work With Bob Kane

Paris, March 4. Benito Perejo, Spanish director, has been contracted by Paramount. Presumption is he will work for the Bob Kane outfit making experimental shorts here under sponsorship of Paramount.

Perejo is here after completing his first native-made Spanish production, "La Bodega," from a novel by Ibanez, dealing with peasant life in Andalusia.

Ban on Screen Spice In Talking Short

Paris, March 4. Although nudity and extreme spice get past in the revues here, they are under the ban for the screen.

For this reason a scheduled short co-starring Jeanne Helbling and Milton, the latter star, of "Kadubec" current here, was cancelled when Bob Kane found the script included a snappy undressing scene.

"4 Feathers" in Dutch

Amsterdam, March 4. "Four Feathers" (Par) fared badly in the Tuschinski in spite of a favorable comment by the reviewers. Engagement goes down as a flop.

GARBO'S "KISS" MAY SET FOREIGN SYSTEM

Paris, March 4. Greta Garbo's "The Kiss" goes into the Metro-Madeleine cinema next Friday (March 7), and much depends upon its reception. Picture follows eight weeks of Ramon Novarro in "The Pagan," which was set down as a conspicuous success.

Study of these two numbers may figure in fixing Metro-Goldwyn's handling of sound for foreign markets. "The Pagan" had no dialog, but was synchronized and had a theme song with English lyrics. The new Garbo picture is Jacques Feyder's first production, and the first by a French director imported for the purpose. It is synchronized and was made throughout with an eye to the foreign market.

Metro is understood to lean toward synchronized product as against all-talker and it is for this reason that "Hollywood Revue" is deferred, executives being uncertain about its reception here. In its place "Hallelujah" and "Mrs. Chaney" will follow "The Kiss."

Another item on the bill is the Hal Roach comedy short with Laurel and Hardy, originally called "The Night Owl," then dubbed in French as "Les Espions" under the title of "Ladrones" ("Thieves"), and a record-breaking comedy number throughout Spain.

This subject has been dubbed in French "Freak" and called "Blotto." Language makes no pretense to be real French, but is comedy jargon like the clownish Spanish version.

'PARADE'S' BIG BIZ, BUT FRENCH VERSION FAULTY

Paris, March 4. As a public good will gesture, and also for the practical purpose of feeding early morning patrons, Paramount has synchronized its theatre room, closed down for a year.

Cause is the terrific receipts for Chevalier's "Love Parade," for which the doors open at 3.30 in the morning and the capacity is immediately thereafter. Reason for closing the refreshment room was that it was wasteful.

French version of the Chevalier picture is nothing to write home about. Reproduction was thin and tiny in the numbers, and the dialog had been cut in favor of titles in French, the half-and-half version being very unsatisfactory. Song numbers, however, came through very well.

Quality of the picture presentation is ignored and the business is sensational. Another detail that worked against this exhibition were the awkward linguistic attempts of Jeanette MacDonald's French.

Future of the engagement is not altogether optimistic. House doesn't seem to be so steamed up, either. Harold Lloyd's "Welcome Danger" already is being heralded in a tentative way. A solid hit of this program is Max Fleischer's sound cartoon, "Noah's Ark."

The Paramount and Metro's Madeleine cinema are the only houses that have no refreshment booths.

Dutch Trade in Protest Over Censor Severities

The Hague, March 4. The Bioscoopbund, association of Dutch picture exhibitors, is protesting the severe film censorship that prevails all over Holland.

Not only is censorship control unnecessarily drastic, particularly decrying censorship over sound records. Legal point is made that the original censor law did not cover sound and the exhibitors are now demanding that new legislation be enacted clarifying the subject and setting up more lenient rules.

SMITH QUITS PDC

London, March 4. George Smith, head of Producers Distributing Company, outlet here for Pathe, has resigned.

Post may be filled temporarily at least by Delehanty, who is due from the States March 8.

"MARIUS" AS TALKER

Kane Doing Only French Version of Paris Stage Success

Paris, March 4. Confusion of world rights on Marcel Pagnol's current stage success, "Marius," is causing Bob Kane to make only a French film version pending clarification of other rights.

Gilbert Miller has the Broadway production rights of the piece, but Miller's affiliation with Paramount probably will clear away any difficulty, since Kane's experiments with talkers here is under the sponsorship of Paramount.

Another odd bit of censoring was the erasure of the line about beautiful girls wearing diamonds, which was against moral standards.

Picture was a smash at the Cameo here, with the management undertaking the daring experiment of letting the English dialog run in full. Few natives understand English and the lines were not intelligible, but they enjoyed the novelty.

In the other hand, Universal's "Broadway" had titles in the native tongue when it was shown here and the lyric interludes were cut, giving the picture a hybrid aspect.

TIFFANY PARIS AGENCY Company Takes All Interests—Wilton Interest Cut

Paris, March 4.

Tiffany has assumed all the Wilton-Brookliss-Tiffany obligations and properties here, taking over the Capucines cinema, its boulevard show window, with Frank Brookliss and Philippe de Becker continuing in the management.

Wilton, whose interests are with Dutch ship builders, has curtailed his backing owing to business demands at home. Formerly Wilton-Brookliss-Tiffany constituted Tiffany Paris agency, but now all such interest has been taken over by the parent company itself.

London May Rule Out Woman Branding Scene

London, March 4. When "Dear Love" closes at the Palace March 8, it has to close in Jefferson Cohn's French picture, "The Queen's Necklace," starring March 11.

A condition on the arrangement is that the British censor shall approve the picture, which now seems doubtful unless the scene is cut which shows the branding of a woman with hot irons.

This is the picture for which Cohn first wanted Poll Negri. Paris was subsequently taken by Marie Delamotte. If film goes in, it is scheduled to run until the next Palace show is ready.

Czech Tax Protest

Prague, March 4. Cinema owners' association in mass meeting protested the amusement taxes amounting to from 10 to 15% of all admissions. Showmen propose a compromise of 10% on admissions up to five crowns and 15% on admissions above that level. This is offered instead of the progressive scale now in force.

Anna Wong Film Hit

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The Oriental star appeared in person in connection with the screening show and made a fine impression.

Swiss Patent Decision

Zurich, March 4. The Zurich Supreme Court has just upheld an injunction obtained by Triegion interests and directed against the Tolsis group. German firm, prevailed.

Now the case goes to the Federal court, where it will receive final adjudication.

Australia's Roxy Gala

Sydney, March 4. Australia's Roxy theatre, Fuller's new house here, opened with a gala performance of "Hollywood Revue" (MGMD). Effort was made to give the occasion special importance by what was called a world-wide radio hook-up. The city officials attended the show.

'MELODY' ENGLISH TALK SCORES BRUSSELS HIT

Brussels, March 4. With characteristic Belgian commercial foresight mention of Rolis Royce movies was censored out of "The Broadway Melody" when it was screened here. Reason is that all Belgian roads are posted with signs urging people to buy native machines and support native industries.

Another odd bit of censoring was the erasure of the line about beautiful girls wearing diamonds, which was against moral standards.

Picture was a smash at the Cameo here, with the management undertaking the daring experiment of letting the English dialog run in full. Few natives understand English and the lines were not intelligible, but they enjoyed the novelty.

In the other hand, Universal's "Broadway" had titles in the native tongue when it was shown here and the lyric interludes were cut, giving the picture a hybrid aspect.

TIFFANY PARIS AGENCY

Company Takes All Interests—Wilton Interest Cut

Paris, March 4.

Tiffany has assumed all the Wilton-Brookliss-Tiffany obligations and properties here, taking over the Capucines cinema, its boulevard show window, with Frank Brookliss and Philippe de Becker continuing in the management.

Wilton, whose interests are with Dutch ship builders, has curtailed his backing owing to business demands at home. Formerly Wilton-Brookliss-Tiffany constituted Tiffany Paris agency, but now all such interest has been taken over by the parent company itself.

London May Rule Out Woman Branding Scene

London, March 4. When "Dear Love" closes at the Palace March 8, it has to close in Jefferson Cohn's French picture, "The Queen's Necklace," starring March 11.

A condition on the arrangement is that the British censor shall approve the picture, which now seems doubtful unless the scene is cut which shows the branding of a woman with hot irons.

This is the picture for which Cohn first wanted Poll Negri. Paris was subsequently taken by Marie Delamotte. If film goes in, it is scheduled to run until the next Palace show is ready.

Czech Tax Protest

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Foreign Picture Money Embargo On in Australia

Sydney, March 4.

The federal treasurer of the Commonwealth has issued an order which has the effect of prohibiting foreign film distributors from sending money remittances overseas. Order applies, to all except small amounts called for in the transaction of business.

Accumulated capital is held in banks here to the credit of the distributors and now amounts to about \$800,000. The government is trying to persuade the distributors to reinvest the money in local enterprise. Government anxiety arises from the fact that commercial depression here is actual and local capital is at a premium.

The city of Sydney, for instance, would like to borrow \$3,000,000 and points out that money held here by American film and all interests has reached a respectable total and would almost cover the city's borrowing needs.

NATAN DENIES FRENCH MERGER

Paris, March 4.

T. Natan has again taken occasion to broadcast that all possibilities of a merger of his company with Gaumont-Franco-Aubert are cold. Occasion was the stockholders meeting at which there was an affirmative vote on the proposition to increase the capital from \$2,400,000 to \$6,400,000.

A minority of shareholders representing about \$16,000 in stock sought in vain to block the sale of \$1,680,000 of ordinary stock to Zeuner & Marchal, bankers, and of \$242,000 in preferred stock to Natan himself.

Insurgent minority was outvoted on the proposition and the two transactions went through.

"JOURNEY'S END" HAIK'S

French Producer Beats Gaumont to French Rights of Drama

Paris, March 4. Jacques Haik beat out Gaumont in a race for the French rights to "Journey's End," the picture further grabbing a territorial grant from Gainsborough, which already had taken over control of European rights.

Haik is dubbing the picture in French and holding the picture further by splicing in real war mob scenes of which a great quantity is available here.

In the interpolated episodes French sound effects are being dubbed, all these operations helping to strengthen the picture.

Prince Sues Metro on Role in "Merry Widow"

Paris, March 4. Imposing legal talent is drawn up on both sides in the suit of Prince Danile of Montenegro against Metro-Goldwyn, demanding \$40,000 damages and alleging defamation of character.

Legal papers set forth that the Prince is named in Metro's picture, "The Merry Widow," and the character is detrimental to his standing.

Paul Boncour is of counsel for the Prince, while Metro is represented by Henri Robert.

Interchange Clause

Paris, March 4. A new clause has been inserted in the book contract offered to French exhibitors by distributors. It provides that the distributor may withdraw product if he considers quality of reproduction is faulty.

Supposed to be an angle of the sound patent fight in Europe.

Fear That Arabs May Start Something Threatens Palestine's Purim Carnival

Jerusalem, Feb. 14.
Biggest show that Palestine puts on each year—the annual Purim Carnival at Tel-Aviv—has been drastically curtailed for the present season. Two of the biggest features of the Carnival, the parade and the beauty contest, the winner of which gets the title of the Queen of Palestine, have been eliminated entirely. The exhibition halls, the center of the many masked balls, are also to be closed for the occasion. There will be no form of celebration, mostly in the way of masked balls, but they will all take place with a strictly restricted attendance.

Reasons are two-fold. First is political and the second precautionary. With the riots of last August still fresh in the minds of the people, many Arabs and even one or two Jews still being tried and committed for alleged crimes perpetrated during that period, and with the findings of the British inquiry commission about to be published, it was considered bad form and poor diplomacy to let the Carnival run full sway and thus convey the impression of gay indifference to the problems of the day. Too bad it is (Continued on page 44)

NO COMMISSION FOR BERLIN DATES IN '31

Berlin, Feb. 22.
According to law, on Jan. 1, 1931, all theatrical agencies are to be abolished and in their place state run offices are to be established. Law, as originally passed, was merely aimed at the contractors who made big profits on the public during the harvest seasons, but the government has not seen fit to repeal or revise it.

Vaudelle agents will have to definitely go out of business and their place will be taken by the Parena. This organization is financed, 80-50, by the Vaudelle Actors' Union and the Vaudelle Managers' Association. Government will also take over a share of the expenses. Performers will pay no commission of any sort for engagements obtained.

In charge of the new organization will be Fritz Fechner, former vaudelle manager, and Konorah, president of the Performers' Union. Managers are doubtful of the success of this venture as they don't believe it will be possible to keep track of the international talent necessary to headline bills. The performers, however, are glad to get rid of the gypping agent.

VIENNA PLAY WITHDRAWN

Zweig Calls It Off—Upon Failing to Get Krauss for Cast

Vienna, Feb. 22.
Stefan Zweig has withdrawn his new play, "Lamb of the Poor," which was to be done at the State subsidized Burgtheater in Berlin. Director Herterich, in spite of his resignation, still manages the Burgtheater, insisted on producing the play at once. This infuriated Krauss from a chance to play it and caused its withdrawal, unprecedented in Vienna.

Zweig is the author of "Volpone."

Jewish Art Players Held From States by Soviet

Paris, March 4.
Thefino Company, manager of the Moscow Jewish Art Players, starring Alexis Granowski, has sued the Paris Soviet Commercial Agency for \$50,000 damages. Suit follows the Soviet forbidding the Jewish Art Players to go to America under guarantee of ship passage both ways by Otto H. Kahn.

Thefino Company has lost heavily on Jewish Players and hopes to recoup in America. Soviet gave no reason for refusing permission.

Courtneidge, Pere, Ill.

London, March 4.
Robert Courtneidge, theatre manager and wealthy father of Cedric Courtneidge, is ill with pneumonia here.

Agents See New Routine in Sayag's Outside Booking

Paris, Feb. 22.
A booking fight between Henri Lartigue (William Morris agency) and the Transvarety Agency over the Novelle Bros., is regarded by local agents as possessing momentous significance.

Concerns the Novelles going into the Cafe de Paris, Monte Carlo, for Edmund Sayag and booked by Transvarety. Significance is that Sayag is a partner in the Lartigue-Morris agency and it was generally regarded that Sayag booked everything exclusively through the Morris office because of his business interest in that agency. Instead Sayag, through Jean Ballancourt, his artistic director, bought the Novelles because of his business interest in that agency. Instead Sayag, through Jean Ballancourt, his artistic director, bought the Novelles because of his business interest in that agency. Instead Sayag, through Jean Ballancourt, his artistic director, bought the Novelles because of his business interest in that agency.

Explanation may be that biz is generally so strained that the resorts are more vitally concerned in getting something that will draw business regardless of hook-ups or arrangements.

Novelles, recently arrived, are based at the Louis Morris agency, which means Lartigue, who is the managing director, because the latter booked the Plattier Brothers into the Empire. The Plattiers do the same type of work as the Novelles, musical clowns. This engagement nullifies Paris for the Novelles.

Vienna's Birth Control Play Written by Doctor

Vienna, Feb. 22.
"Egualite Menschen" ("Equalized Humans"), a play on birth control, made a hit at the Kammertheater, more on the strength of its object than on its literary merits.

Though crude, the play has dramatic force and was well done and acted.

The author, Karl Crede, is supposed to be a doctor.

New Revue Edition

Paris, Feb. 22.
Mistinguett is preparing a new spring-summer edition of her "Fais-Mis" revue, which will go up against the new Folies Bergere's show, currently in rehearsal. Later show will have its perennial favorite comedian, Randaud.

Among the new players slated for Mistinguett's effort are Zeldi and John-Juan, Australian dancers, and the Polinoff Trio, Russian whirlwind stppers.

Folies Bergere show has the Hudson Wonders, juvenile entertainers, at \$400 a week, and set for a year.

YORK AND KING IN CRASH

Berlin, March 4.
Chick York, Rose King and their daughter, Tru, crashed in an airplane at Leipzig. They escaped with severe bruises.

Plane was enroute from Paris to Berlin.

Libby Holman at Kit Kat

As soon as the "Little Show" closes, Libby Holman will go to London to open at the Kit Kat Club.

She is now booked, through T. D. Kemp, Jr., to open June 6, which date may be postponed depending on the show's closing.

French Carnival Accident

Paris, March 4.
An orchestra stand in an outdoor carnival at Angers, provincial town, collapsed jamming up 30 musicians. Two of them were seriously injured.

Boston Symphony for Paris

Paris, March 4.
Serge Koussevitzky is duo here in March. He will arrange to bring over the Boston Symphony Orchestra next year.

HEIDI'S ROYAL SERENADE

Jazzette Play for Prince of Monaco Exchanges Amities

Monte Carlo, March 4.
Horacio, Heidi's Californian gave an impromptu serenade to the Prince of Monaco, who is having plenty of domestic grief at the minute, presenting the ruler with a letter of greeting from Mayor Walker of New York inviting His Majesty to visit Gotham.

The Prince replied that he couldn't make the voyage, but with an eye to business broadcast an invitation to Americans to visit his beautiful domain.

GOOD VAUDE SALARIES IN ITALY, BUT NO ROUTE

Paris, March 4.
Paris agents are panicked for acts to play in Italy where bookings and good salaries are available. So disorganized and chaotic are the spots, however, consecutive bookings are impossible. Most acts refuse to go into the Fascist territory for only a week or two.

Condition in Italy is a result of Mussolini's opposition to foreign language talkers, with Italian picture houses using acts to bolster their bills. Milan, Rome and Florence are particularly receptive to acts of the type adaptable to the country and theatres.

Two Famed Waiters Start Their Own Paris Place

Paris, Feb. 22.
All professionals who go out nights after their shows are familiar with the American Quick Lunch, formerly Mitchell's (by which founder's name some still call it), where the waiters and their families are they with Herby (Doc) Winer and Gino Cuesta, their favorite waiters who parley vau in anybody's language. Latter two have finally after long same spot, stepped out with their own U. S. bar and restaurant on rue de Douai.

Every American professional and newspaperman in Paris turned out just to drink wine in a type of place they ordinarily come to for American vittles such as pancakes, American coffee and the like. The American quick luncheon racket is a great proposition now in Montmartre with many natives agreeing it's worth 28 cents for a cup of coffee—hot coffee.

Managers Rejoice

Berlin, Feb. 22.
After over two years, Max Reinhardt, Victor Barnowski, Eugene Robert and Robert Klein are returning to the Deutsche Bühnenverein, the German managers association. These four, the most important and successful private theatrical managers in Berlin, left the association because they didn't feel they were getting a square deal. Three fourths of the theatres in Germany are state subsidized.

Although the Klein has been made, it is generally known that the association has made the promise that it will pay more attention to the interest of its private minority in the future.

London "Sons o' Guns"

Connelly and Swanstrom, have sold the English producing rights of "Sons o' Guns" to Clayton & Walter.

The musical will be produced in London about the middle of May. Bobby Howes, English comic, will handle the Jack Donaghy part. Bobby Connelly will himself stage the dances and will leave for London about May.

When produced in England the soldiers of the Iron Guard, of being American as in the original production, will be converted to Anzacs.

Reinhardt's Film Play

Berlin, Feb. 22.
Reinhardt has accepted a new play called "Phaea" by Fritz von Unruh, well known German dramatist. Much of the action of the piece takes place in an American film studio.

Reinhardt admits that the selection of this play was dictated by his interest in talkers. He is thinking of directing Max Meil's "Apostle Play," a mystery.

Chatter in London

London, February 22.
Americans still looking for centrally located hotels. Many advertisements for them are being placed.

Robert Brown, son of Brown and Lavelle and formerly the plant in their act, playing first left part in "Appearances."

Well known London critic told Bobby Howes not to accept lead in "50 Million Frenchmen," as show was dirty.

Enough colored talent in London to recruit a big all-colored show. Avenue Pavilion only flicker house owned by Gaumont British showing all silents, and in the West End, too. Show, after 13 months' break. They're killing parrots everywhere.

Edna Best is rapidly becoming this town's best talker bet.

Mabel Poulton's back in pictures. Out through weight trouble. Two types of theatre critics here—those who want a National theatre and those who want a raise.

Judges are knocking off divorce cases at the rate of eight a day, another sign of the American influence.

Basli Dean fancies himself so much as a flicker producer that he signs all his publicity himself.

Scenarists departments are combining. Scenarists for retorts to use in sex pictures.

Monica Ewer from the "Daily Herald" film department to the theatre desk.

Fay Compton's due for Ophelia again. Last played it with John Barrymore in his dumb-bell act. Bernard Nedell's producing plays. Couldn't get his accent past the talker milks.

George Robey celebrated 40 years of vaude by going back to the Palladium and doing the same gags he did the first time.

Film company given the air by Scotland Yard when asking if it could accompany the Flying Squad on one of its Lambozo picnics.

Marie Rambert, Ashley Duke's wife, has gone dancing. Staging herself in the middle of ballets.

G. Wodehouse frequents the Savoy Grill. Apart from Shaw, who doesn't eat, and Wallace, who

doesn't get time to, he's the only author who can pay the bill.

There's a silent picture in production here.

Le Lake turned down talker offers.

A. M. Mutch off films for the "Daily Chronicle." Rows with the management over publicity work.

George Smith, head of PDC, Patent outlet, is the film trade's keenest dancer.

Chance that the British Equity stunt may some day come to something.

English papers getting a chance to spell Nyota Inyoka wrong. Girl dancing at the Arts.

Nigel Playfair's getting space because his act, at Oxford, has been advertised for a balloon.

Paul Robeson's taken a house opposite Hampstead Heath.

Harry Claff, chairman of the Variety Artists' Federation, had his car stolen.

Trocadero, Trocadero supper show, has booked 14 acts for March. Ella Shields ducked visiting the States on medical advice. Is touring South Africa instead.

Helene Pickard on a Mediterranean cruise.

Jessie Bond, one of the old Savoyards, and those adored by the survivors, still does, is penning her memoirs.

Strong doubts whether Gainsborough will ever rebuild its studios, burned recently. Rumors are a consolidation with Gaumont, with which it's merged in Gaumont-British organization.

Folks going to New Gallery to see talker of "Rookery Nook," Aldwych stage smash, lifted straight from the theatre to screen. Know all the gags and keep one or two in front of the film all the time.

Jacqueline Logan's het up. Gainsborough studio didn't like her production, and decided to make two versions of "Symphony in Two Flats," talker, in which she was to have co-starred with Novello. She gets the lead in the American print. Benita Hume gets break in the English.

Golf Course Turns Fishing Village Into a Resort

Ostend, Feb. 22.

Knocke-sur-Mer, about 40 miles east of here, was an unknown fishing village some 30 years ago until discovered by a few British people who laid out a golf course.

Its progress has been continuous ever since and it now bids to out rival Ostend.

Building a casino there which presents the unique feature of containing a theatre.

Folies London Date

London, March 4.

Terminating 13 months' engagement with the Folies Bergere revue in Paris Glenn Elynn opens at the Plaza cinema March 7, doubling from the Grosvenor House from March 10 on.

When the Folies show comes to the Victoria Palace April 7, after a week's try-out in Southampton, she moves into that attraction, the engagement having been made definite.

DUFOR CLUB DATE

London, March 4.

The Dufor Bros, including Harry Dufor and Della Frost, opened last night at the Victoria Palace. Act opens March 17 at the Palladium.

ROSIK FILIPPI DIES

London, March 4.

Rosik Filippi, famous actress, died in London, Feb. 28, at the age of 64.

Paris Club Resumes

Paris, March 4.

Clifford Fischer, of the Paris Morris office, will supply the talent at Les Ambassadeurs, which is no longer controlled by Edmund Sayag. Celestem Hobson is the new owner of the cafe which will open March 12, reconstructed. Sayag still has 10 on the new Theatre adjacent to restaurant.

Paris Pre-Lent Whoopee

Paris, March 4.

Mardi Gras is getting heavy celebration in the pre-Lenten whoopee of the students. He is thinking. Hilarity is assuming old time size with cafes and theatres benefiting.

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Chinese Girl Dancer Scores Strongly in Moscow

Moscow, Feb. 22.

Sylvia Chen, young Chinese girl, and daughter of Eugene Chen, former minister of foreign affairs of the government of China, is successfully dancing here. She has so far appeared only in separate numbers at different concerts.

Despite the participation of the most talented youth of the theatre, of the age of Abramova, the premiere ballerina, Sylvia Chen, essentially a plastic dancer and therefore contrasted sharply with the more stylized dances on the program, received a rousing success.

She received her first dance training in a London school of the ballet.

Bankhead Camille Jam

London, March 4.

Rachel Berendt, French actress who says she is part author with Sir Nigel Playfair in the new version of "Camille," which Tallulah Bankhead proposes to do here at the Garrick this week, applied for an injunction, but when the case was called an adjournment was made until after the premiere.

"Birds in the Hand" the show are selling at \$6. Applications exceeding seating capacity of the Garrick three times over.

Dorothy Dix Sketch

London, March 4.

Dorothy Dix, lectress actress, is featured at the Coliseum in a new sketch, "The Wife Wins," by Noel Scott, a London physician who wrote a side line hobby.

Playlet is made out of the threadbare material of a married man carrying on a clandestine affair with another woman, but it has interesting surprise twists. Audience liked it immensely.

Foreigners Arrive

Triana and Avall, French dancers, arrived in New York yesterday (Tuesday).

Another foreign artist who came with the same boat was Mme. Lily Pans, of the Belgian Royal Opera.

British Film Field

By Frank Tilley

London, Feb. 22. Much discussion now centers around the prospect of a further upheaval through wide film. Novelty of talkers is dying down, but two-thirds of the theatres in this field are still unwired, and a large proportion of them are unlikely to be able to afford equipment.

There are around 1,200 second-rate houses which would jump if someone could solve a plan to supply them with wire trends spread over a long period of years. Same difficulty is breaking down most of the small equipment firms here, who cannot continue to finance themselves in a business done without cash sales. Bulk of the small exhibitors are getting very anxious about their future.

On the wide screen point, they had come to the conclusion it would be around a couple of years before there was any positive development, but events of the last week may change this all around. Feb. 17 Sir Oswald Stoll sprang a surprise by putting in a wide screen in his Kingsway house on a scale which has everything previously done here for a goal. Still, entire program opening. Automatic mask, invented by M. Coverdale of the Alhambra, working on the principle of the blimp, the best black uncovering the big screen. Lens change is automatic and on one projector, no changeover. This is different than handled in the States, a changeover being necessary on your side. Switch back to ordinary wide screen operates same way.

Two enlargements are being used on a Henry Keaton picture, "Tembi," this week, and are expected to be used on a talker next week with no need to change lenses. This makes it possible to run straight on with the film, no disk synchronization difficulty is present.

Lenses and their automatic change are the result of adaptation here to a principle seen in America by Lancelotti and Leslie Stoll when recently over there. This was not used for projection, but was worked over here for some weeks by a couple of the Regal engineers for picture use. Regal theatre is now supplying lenses for the last sequence of "Gold Diggers," has followed Stoll and puts in a full projection of the picture, opening with "Sally" (FN). They are using a larger screen with a Taylor-Hobson lens on the projector for general showing and adding a further magnification for the full screen. Regal, however, is

working on two projectors, one for the larger-than-standard projection and another for the super-magnification.

Stoll is understood to be putting his full opening screen through his circuit, together with the automatic lens change. He will be running wide screen pictures as a general rule long before any of the wide film pictures are here.

A Bi-Lingual

To Gainsborough and Jacqueline Logan goes the credit of throwing the first talker in American and English. Producers say they find Jacqueline's accent not likely to suit native audiences, so they have put in Benita Hume, playing the lead in the silent version of "Symphony in Two Flats," for this market, and are making over the sequences for the American negative with Miss Logan.

Difficult to see yet the future of this producing company. Michael Balcan, president and W. J. Cell, general manager of the Gaumont Company, and Simon Rowson, head of Ideal, have gone to the board of Gainsborough. It is believed the idea of putting production into one unit is favored by Gaumont-British, who is at present working with two, the Gaumont studios at Shepherds Bush and Gainsborough.

Whole of the Gaumont-British organization will shortly be located in Film House, instead of being centralized as it is at present in half a dozen locations. Looks like there will then be some axe work, with duplicated departments, caused through taking into the corporation several distribution and producing concerns.

Critics Changes

Walter Mutch walked out on "Daisy Christy" Feb. 20. Working up for it some time, his account being "Chronicle" wanted a film critic who would not be so easily given the choice of working this way or stepping out.

Changes likely in other quarters too, through critics believing themselves as arbiters of artistic standards.

George Atkinson, of the "Express," says "there is, broadly speaking, a gap of about two years between what the critics and the public see. But he doesn't say which way the gap is, except by going on the 'book' manager shapes his course by what was a boxoffice success." (Continued on page 44)



BENNY ROSS

Says "Still with Winnie Lightner... and it's a pleasure, truly one of Warner's greatest stars. See her and you'll know why."

This week at the Stanley, Jersey City.

And as for me, I'm still mastering the ceremonies.

GERMAN EXHIB ASS'N BEGS FOR SILENT FILMS

Berlin, Feb. 22.

National Association of German Exhibitors has issued an appeal to the independent German picture manufacturers begging them not to stop producing first class silents.

The broadside begins by stating that the talker has not proved a drawing card as has been expected. As soon as audiences have satisfied their curiosity they prefer to attend silents. Furthermore, the rentals and costs of installment of sound equipment are far too high. The appeal also says that the organization is ready to guarantee that its members will be glad to sign especially favorable contracts with distributors who can show that they are going to give preference to silents.

Germany Bars Film After Letting It Run 6 Weeks

Berlin, Feb. 22.

"Diary of a Lost Soul," has been definitely prohibited by the national censor. Film industry is particularly enraged over the fact that the picture was allowed to be shown in several cities and then put on the taboo list six weeks after its premiere. Only objection against it could be that a prostitute is treated with forbearance and the hypocrisy of the ordinary middle class citizen is scored. It was directed by G. W. Pabst with the leading part played by the American, Louise Brooks.

Film with Schmeling

Berlin, Feb. 22.

Max Glass, formerly supervisor of production for Terra, has returned to that organization in the same capacity. Firm is now affiliated with United Artists, but the nevertheless, only been turning out inexpensive pictures of late.

Return of Glass was a salvage. His first move was to engage Max Schmeling for an all dialog picture, "Love in the Ring."

HAMBURG HOUSE O. K.

Berlin, Feb. 22.

Ufa's new theatre in Hamburg is doing very well. It seats 2,500. Owing to the capacity house has been able to lower prices, considerably annoying the other theatres. Seats can be had for as low as a mark, and the smaller theatres in the district begin with a mark 20.

Polish Tenor's Film

Berlin, Feb. 22.

Jan Kiepura, well known Polish tenor, has been engaged for a talker here. It is to be called "The Singing City" and will be directed by the Italian, Carmine Gallone.

There will be four versions, German, English, French, and Italian.

Columbia in Spain

Deal has been closed with Renacimiento Films, of Madrid, for distribution of Columbia product in Spain and Portugal.

SOUND JUMPS RECEIPTS 40 TO 80% IN FRANCE

Paris, Feb. 24.

An increase of about 40% in Paris and 80% in the provinces is shown in the gross takings for January, 1930, compared to the same month a year ago. Against these figures, for the same period, a slight decrease in receipts is noticeable in the silent houses, not including "gathering" houses.

Wiring of theatres is proceeding, but exhibitors express some fear as to their ability to get sufficient product. Most retain the old attitude of mind of 52 changes yearly, whereas sound is holding some pictures in houses for several weeks.

Midland Midwesco Can Be Had Up to 50% Each

Reports from Los Angeles say that Fox West Coast has submitted a proposal of a chain direction or a set of its Midland (Kans. Mo.) theatre holdings and Midwesco (Wisconsin).

This is said to be a submission through Harold P. Franklin. About 110 theatres are involved, nearly all of the class B or lesser grades. No acceptance report is connected with the story.

1,400 Frames a Second

Berlin, Feb. 22.

Famous Zeiss Ikon factory, at Jena, is bringing out new slow motion camera which has been perfected by Dr. Joachim. It is a simple, compact camera which can be used anywhere.

Old cameras driven by a motor never could take more than 600 pictures per second, while the Zeiss apparatus can take as high as 1,400.

Bow's French Double In Operetta's Versions

Paris, Feb. 22.

Expecting her extreme likeness to Clara Bow to make her popular in America, Leonora Peret has cast Mireille Perrey, French actress, in both the English and French versions of "Arthur," operetta, which he produces it as a sound film. Miss Perrey's English is as fluent as her French.

Original French cast of the operetta will do the French film version. American actors to support in English.

Film will be made during the summer months at Juan les Pins, where the action is staged.

Winston in Charge of English Versions for UFA

Berlin, Feb. 22.

Carl Winston, who can speak both his brother, Samuel, as scenarist for Joseph von Sternberg, has been engaged by Ufa to supervise all English versions.

His first work was on Erich Pommer's "The Chauvin Prince," now ready in a complete English version. He then goes on "The Last Company," with Conrad Veidt, which will have to be synchronized with English dialog.

AUSTRALIA'S CENSORS

Washington, March 4.

New censors at the board of Australia has several appointments that surprised the trade, says Trade Commissioner Baldwin, Sydney, in report to the Commerce Department.

Appointments are for 12 months and are as follows: Censor board—W. C. O'Reilly, chief; Col. Hurley and Gwendoline Hanson; appeal board—Prof. J. LeG. Brereton, chairman; J. V. Gould and Mrs. Mary Gilmore.

O'Reilly and Col. Hurley are re-appointments. Mrs. Hanson succeeds Mrs. Giencross.

TAUBER'S FOUR

Berlin, Feb. 22.

Richard Tauber, singer, whose first picture was "I Don't Believe in Women," announces that Tauber Talker Company, Ltd., has engaged him for four productions to be completed within two years.

Max Reichmann, who directed the first, will repeat.

Par. and Metro May Do Foreign Versions Abroad

Hollywood, March 24.

Both Paramount and Metro are playing with the idea of making foreign versions abroad. According to the story, Par. is more sold on the idea than Metro at present. Reason is that the companies figure they can secure better costs and at less expense over there than by the original plan which would bring the players here.

It is thought that if the plan goes through the British studios will be sent abroad for translation and simultaneous production on the scene desired. No intention to switch any production on Spanish talkers from the local base, studios figuring the proximity of the South American republics to obtain talent at a reasonable cost.

U. S. FILMS 48% IN FRENCH LAST YEAR

Washington, March 4.

In reviewing the French film market for 1929 statistics compiled by George Cauty, trade commissioner, disclose that the U. S. share of that market ran to 48.3 per cent. This against 63.7 per cent. the year previous, 1928.

Cauty's figures clearly disclose the results of the recent French Avista agitation. Commencing with 1924 Cauty shows U. S. films as numbering 680. From that year the decline is as follows:—1925—577, 1926—568, 1927—533, 1928—511. German correspondingly increased on U. S. films.

France's own production went down. 1924 discloses France with 68 in the market, 73 in 1925, 65 in '26, 74 in '27, 94 in '28 and a 44 per cent. drop to 62 in '29.

Backstage Noises for Film Hissed and Hooted

Prague, Feb. 22.

German sound film, "The 13 Members of the Volga," produced in Berlin chiefly with a Russian cast, is enjoying a big run here at the Jaton. It failed at the Redoute theatre, Bratislava (Pressburg), Slovakia.

Paradoxical situation is due to the provincial theatre's inferior reaction of sound presentation. It kidded "Volga" as the first sound film in that city but crudely reproduced the effects from backstage. Film was hissed and hooted.

Family Protests Picturing King Ludwig on Screen

Berlin, Feb. 22.

German branch of Universal may produce a picture called "King Ludwig II." Title figure was one of the last Bavarian kings who went mad and had to be committed to an asylum.

Family of Wittelsbach, of which he was a member, is now objecting to the picture and threatening to have it stopped on the ground that it is harmful to the family. Only one of those old German laws which have not been annulled. As various people still alive would be characterized, it is possible that they can stop the picture.

ADVANCE FOR TALKERS

Berlin, Feb. 22.

Deutsches Lichspiel Syndikat, strongest organization of German exhibitors, has come out for talkers. Many exhibitor associations are still clinging feverishly to the silent.

This Syndikat did excellent business last season and is increasing its capital from one to two million marks. Of this 500,000 marks is being given to Tobis as an advance. Other words, Tobis now owns 25% of the organization.

BRAZILIAN GIRL STARRING

Los Angeles, March 4.

Lia Tora, Brazilian actress, will be starred in three all Spanish talkers by Brazilian Southern Cross Pict.

Pictures to be made at Tec-Art studios.

Public Insists Upon 3 Hr. and 15 Mins. Shows

The Hague, Feb. 21.

The managers of the two important local picture houses, Asta and V. F. A., have been trying to do away with the long shows their audiences insist on, but have been unsuccessful.

Shows last from eight to 11:15, comprising overture, foreign newsreels, local newsreels, comedy, a ground film, a stage act, a half-hour intermission and then the feature.

Managers would gladly do away with catering to the bar revenue during intermission if they could give two short shows instead of one long one, but the public will not have it. Besides these two big theatres there are about a dozen small ones giving two evening performances, seven to nine, and nine to 11. All theatres have one matinee daily, and on Sunday afternoons play a grind.

Introduction by UFA of Klangfilm orchestral numbers (shorts) were unsuccessful, being very blurred.

Sequel for "Atlantic"; Kortner in "Jew Suss"

Berlin, Feb. 22.

E. A. Dupont's "Atlantic" has such a success that he has decided to follow it up with a sequel to be called "The Survivors." It will picture the fate of several passengers of the sinking ship.

Fritz Kortner, male lead of "Atlantic," will next do a starring version of "Jew Suss," published as "Power" in the States.

Now Describe Ufa as Klangfilm Subsidiary

Berlin, Feb. 22.

Here, as in America, the big picture companies are getting to be subsidiaries of the electrical firms. It is generally known that UFA's chief creditor is now the Klangfilm organization, which is backed by Siemens and Halske. UFA's debts to the equipment organization are estimated anywhere up to 30,000 marks.

If for any reason the present management of UFA should not be able to carry on, there is no doubt that Klangfilm would have to take over the company.

UFA has gone in whole hog for sound, with not a single silent scheduled.

U'S BERLIN MEETING

Paris, Feb. 22.

Unlike the other foreign representatives of American distributors, Universal isn't bringing its foreign staff to the Berlin show, but again will probably meet in Berlin some time in April.

U's foreign manager, Mannheim, comes over in April and Alexandre Stein, French boss, may go back with him for a short visit.

MUSICALLY DUBBED

Culver City, March 4.

M-G's "The Cossack," starring John Gilbert and released two years ago, is being musically dubbed for distribution in European territory where the silent did not play.

Chorus of 32 Russians has been engaged to sing ensemble numbers.

Spanish-American Congress

Madrid, Feb. 21.

A Spanish-American film congress will take place here, patronized by the government and the Press Association.

Silents and talkers will be represented, but no definite date has yet been settled.

"Escape" in England

Hollywood, March 4.

Radio has bought the screen rights to "Escape."

Talker is believed for production in England with Hazel Deane in the lead.

Big Film Cos. Now Worrying Over Booking Protection—General Unrest Throughout Industry on Situation

Producer-distributors, with arbitration at once, are seriously alarmed over the fact that their date protection, violation, and possible legal action, may bring. That the distributors may have to sit on another sharp tack is feared.

Since arbitration and the standard exhibition contract were put out of existence, considerable unrest has developed in all quarters of the industry. The much-maligned trade practice, booking protection, complaints against protection, plus demands and murmurs of trouble are increasing daily. Big chains are starting to fight among themselves over what they consider unreasonable time and area restrictions.

The expression voiced that only through the return of arbitration will the matter of protection be brought under control serves as an indication of what the Thacher decree is doing to the industry in increasing the system of arbitration. Protection is the system under which one theatre has to wait until a competitor, given protection, has played a picture.

Violations
Reported that there are many violations of the agreement on record since the upset of arbitration. Within the past month the extent of trouble over protection has increased to the point where a real problem exists. The extent of the situation is emphasized by the fact that there is no remedy. Where arbitration proceedings were formerly invoked on complaints over protection, with action inside of 48 hours possible, now the complaining parties are forced to go to the courts.

It is admitted that it's a question whether protection is legal to begin with. One of the producer-distributors recently discussed the matter unofficially with a Senator. The latter's viewpoint, it was said, was that protection as practiced in the picture industry, was so illegal it is remarkable it has existed this long. The Thacher decree, with arbitration removed as the "protective" wing under which the practice snuggled, opened the way for attacks from all quarters.

200 Mile Area
One big chain, playing the product of a competitor, claims that protection for 200 miles is demanded in some spots, and that there is bound to be trouble if this continues. Outside of protection, the two producer-distributors, both with chains, are on the friendly terms.

It is argued that on time 30 days, at the most, should be reasonable protection. But the industry, in fact, it is claimed, where 60 and even 90 days is demanded. The attitude of the exhibitor (or even the chain where it feels it has a legitimate squawk) is the first run is fully protected by 30 days, but if the second run and subsequent runs have to wait 60 or 90 days the picture is killed. Between runs 15 days of protection is fair protection. It is insisted in some quarters.

An arbitration expert who has sat in on hundreds of cases tried before the Film Board of Arbitration, the courts, says that so much trouble is arising over protection now that the problem is far more serious than most in the industry realize. Some of the big date agreements in protection they've got a battle ahead that may not be any too rosy.

The independent exhib is again in the tightest spot as the independent is helpless if running up against trouble on protection.

Paramount's Contentions
Paramount's attitude is that it must not permit big buying power, with chains now ruling the industry, to choke off the small exhib in the meantime, however, Par and other companies are placed in an unpleasant position with the storm starting to brew over this feature of business.

S. R. Kent believes that with arbitration and the contract now out, protection will have to be taken up individually between the distributor

Short Holds Over

Toledo, March 4.
"The Benefit," Joe Frisco Vitaphone short, was held for a second week at the Vita Temple, although the feature was changed.

First holdover of a short in a weekly change house here.

and the exhib. Paramount's general manager is proceeding on the theory that every case must be governed individually by circumstances, opposition, etc. This may mean an easing up of demands throughout the entire country by this distributor as well as any others who choose to follow the same policy.

Under the new Par contract, which includes a compulsory arbitration clause, any trouble arising over protection after Par has made deals ostensibly satisfactory to the exhib would doubtless be handled as formerly, but whether the Par contract is judicial and will stand is not entirely definite. Changes may be made after the contract has been put to a test, it is understood. It was written several weeks ago with the long arbitration clause worked out at that time, but it has not yet been used, it is said.

While the compulsory arbitration clause in the Par agreement is designed to cover complaints of all characters, including those on protection, the difficulties on this phase of picture selling will likely be encountered in the negotiations relative to protection before the contract is closed.

From indications other companies are waiting to see what results from the use of the Par contract before they, individually, frame their own to cover arbitration, protection, and other questions. Meanwhile, some complaining cliques of exhibs backed by local or state organizations, may take action in forcing a test case on the legality of protecting as now practiced. The M. P. T. O. of N. J. has threatened such action.

Altoona, March 4.
Number of exhibitors in local territory have been caught in a wave of unusual activity on the part of agents. As a result they've tightened up in their use of films.

One exhibitor here had a contract for two days in one house. Instead he used it once in his local house and the second day at his theatre in an adjoining town, reportedly on the assurance of the film distributor. There would be no trouble. Instead, he was taken on a federal charge.

AIMEE'S \$148,380 SUITS

Hollywood, March 4.
Aimee Semple MacPherson is defendant in Superior Court for two suits aggregating \$148,000.

One for \$5,000 is filed by Harold H. Simpson, scenario writer, who alleges he was hired but not paid to write a picture for Mrs. MacPherson's starring. Other suit is filed by Ralph B. Jordan, formerly business agent for the evangelist. It hinges on a real estate deal.

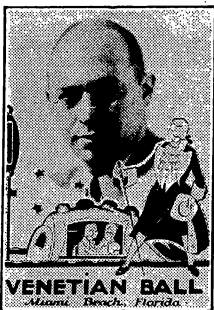
PROBE HAYS' ATTACK

Indianapolis, March 4.
Investigation of an attack on Will Hays and the film industry has been inaugurated by the Indiana Official Code Commission at the request of Gov. Leslie. Pamphlets reprinted from "Christian Century" magazine were sent to the commission. What the state body intends doing about it is not known.

Financial Lunch

Hollywood, March 4.
Joseph P. Kennedy entertained at luncheon yesterday (Monday) Elish Walker, president of Blair Trust America Company, and some 20 others.

Most of the guests have interlocking financial interests with Walker.



MIAMI HIGHLIGHT

The magnificent VENETIAN COSTUME BALL is the highlight of the Miami season. Its elaborateness, the gorgeous costumes, the unusual entertainment, all make this brilliant affair the most spectacular event of any winter social program.

This year a famous MEYER DAVIS ORCHESTRA was the musical attraction, especially for dancing.

NOPAR-WARNER DEAL DESPITE QUOTATIONS

Through Paramount and Warners running quite close in market quotations for the past 10 days or so reports have been revived of a possible deal between the two. Well informed sources deny any such likelihood at the present time.

It is not certain that the Rasok or DuPont interests have lately bought heavily into Warners. A more authenticated report is that an undercover brokerage firm for big railroad operators has been the Warner purchaser.

This firm with its main office in New York city is said to have secured a Warner block of 300,000 shares. This lot for the most, it is reported, came from the Warner brothers' holdings. Price is not mentioned.

Mob Stuff Off

Hollywood, March 4.
Extras found the calls nearly as scarce last week as they were in January. Placements suddenly slumped to 3,763 for the week to March 1, or 64% of the 1929 average activity.

Slump is considered temporary and due to some producers laying low during the state and county taxing period.

Few outstanding sets from mob viewpoint. W. J. Craft had 132 people working in a cafe scene for "Czar of Broadway" (U). New York theatre set, with 120 wearing costumes of the '90s used by Alan Cranford for "Viennese Nights" (WB). Harry D'Arrast took a crowd of 185 to the Midwest Country Club for an English cricket game for "Raffles" (Goldwyn).

CANINE MYSTERY

Culver City, March 4.
As a satire on the S. S. Van Dine mystery yarns, MG is pushing production for making "The Doggie Murder Mystery" with its troupe of trained dogs.

To insure satirical intention, MG will advertise it as being authored by Fido Van Dyne.

ZUKOR-WARNER DINNER

Hollywood, March 4.
Joe Topilsky tomorrow (Wednesday) will tender a dinner at the Benheimer estate jointly in honor of Adolph Zukor, who is leaving the Coast, and Harry M. Warner, who has just arrived.

About 200 guests have been invited.

1ST FEMME ASST DIRECTOR

Hollywood, March 4.
Another studio craft to be invaded by the feminine sex is that of assistant director.

Winifred Laurence has established the precedent by becoming assistant to Fred Zelnick of the foreign versions department at Radio.

Coast Producers Meet on Gyp Agents; Also Take Up Matter of Rehearsals

And the Barbers—

Hollywood, March 4.
Two show people talking over the Fox matter in the club car's barber shop on the Transcontinental. Overland were interrupted by the barber.

"Oh, Fox!" he said. "I have just received a letter from Mr. Fox asking for my proxy."

FOUR CONTRACT FORMS FOR U

Universal has at the printers this week four forms of contracts, more than any other producer in the field. The Laemmle organization, it is stated, doesn't want to take any chances with Judge Thacher's decree against standardization or collective uniformity.

Form No. 1 provides for the advance deposit. This is for the exhib who is revolutionary to all things arbitral. The second edition is one providing for voluntary arbitration. No. 3 specifies a proposition whereby the exhib doesn't have to worry about advance payments or get-togethers. This reads like a loan, providing for weekly payments. The last form, is called "a complete service contract." Owners who sign this take everything that U turns out from singers to cartoons. This form is particularly necessary for U because some of its executives claim the company also makes serials.

On the arbitration angle, Universal men assert that the company is very generous. The buyer, in case of a dispute, has the option of naming his own representation on the board.

IATSE CONVENTION JUNE 3

Set for Hotel Alexander, L. A.—Around 1,000 Delegates Expected

Los Angeles, March 4.
While here last week William F. Canavan, president of the IATSE (stage hands union) and Richard Green, of the same organization, agreed to meet at Hotel Alexander here as the place of meeting for their convention, starting June 3. The gatherings will be held in the hotel's Rose Room.

About 1,000 delegates are expected. Together with those of the dailies coming along, there will be 2,500 or more attracted by the convention. Preliminary executive meetings will start May 24 at the same hotel.

Chaney's U Suit

Hollywood, March 4.
Lon Chaney, through his attorney, Milton Cohen, is expected this week to file suit against Universal for \$70,000 damages. Actor alleges the remake on "Phantom of the Opera" given the public the impression he is talking and has injured him materially.

PINEMAN WEST AGAIN

According to present plans Bernie Pineman will leave for the Coast for about two weeks at the conclusion of "Dangerous Dan McGrew" at the Long Island Paramount studio.

Pineman has acted as associate producer on this one since returning from Europe.

ALICE WHITE'S WEDDING

Hollywood, March 4.
Alice White left here Saturday for Chicago with it reported that upon her arrival there she will marry Sid Bartlett.

Latter has been acting as her personal representative for the past six months.

FILM PUTS OFF WEDDING

Hollywood, March 4.
Alice Day's marriage, set for April 9, is postponed because of her engagement for "Viennese Nights" (WB).

Groom-to-be, Jack Cohen, not in favor of it but he'll wait.

Hollywood, March 4.

Executive Committee of the Producers' Association met yesterday (Monday) and took up the matter of agents doing business with studios. Specifically the producers wanted to know about and curtail high-handed and arrogant methods.

Mike Levee, of Paramount, and Eddie Mannix, of Metro, were appointed a subcommittee to confer with J. J. Murdock and Fred Benson (Hays), with a view to finding the facts and considering some course of action to be submitted later to a general meeting for decision.

General feeling is that some form of enfranchisement will be adopted, with the bad boys frozen out.

Following on the heels of the producers, the State Labor Bureau is checking up on agents doing business here for the purpose of ascertaining what illegal methods some of them have employed in the past.

According to the records of the bureau there are some 66 agencies licensed to operate, with the belief of the inspectors from that office that some 100 more are operating without official sanction.

As license time is due April 1, the rehearsal is checking business methods of those who have not been licensed to date. When their applications come along, it is understood recommendations will be made to the labor commissioner, but also to the police commission, which must jointly approve and license all employment agencies. Many of the agencies are not using the word "agency" on stationery or in advertising matter. They were summoned before the commission and instructed that further violation would bring about suit for a penalty of \$100 for each such violation.

Rehearsing Problem

At the same producers' meeting the matter of actors rehearsing was pondered. As under the new studio contract an actor is subject to call for rehearsal 48 hours before due to actually start work. Studios have decided to rehearse actors whose parts were small along with others, although it is sometimes a matter of two or three weeks before the small part people are called for work.

Meeting decided that it was unfair to the actors to require them to rehearse with the first group and that the 48 hour principle should be adhered to, as otherwise actors might lose opportunities to work elsewhere in the interim.

N. Y. to L. A.

Bert Hanton.
James T. Gillespie
Richard Fall.
Charles R. Rogers.
Irene Delroy
Lee Marcus
Wm. Le Baron
A. F. Waxman
Wm. Morris Jr.
Murray Fell.

L. A. to N. Y.

Frank Goodman.
J. R. West.
Adolph Zukor
Jesse Lasky
Mary Lewis
Al Johnson
Marco
Walter Wanger
Joe Cornblith
Robert McLaughlin
Stanley Smith
Ruth Collier

12 DAY SCHEDULE

Hollywood, March 4.
Production machinery for turning out pictures at Radio is running so smoothly that the shooting schedule on "Second Man" is geared to 12 shooting days.

Story features Lowell Sherman and Alice Joyce. Hugh Herbert directing.

YEARSLEY RETIRES

Bill Yearsley, one of the oldest press agents in the film business, is retiring. He plans to spend the greater part of the year farming and fishing.

Yearsley recently was publicity director for Worldwide.

5 OFFERS TRY WM. FOX

Brunswick-Balke Expected by Warners as Disk Subsidiary

Normalcy in the film industry is marked by the resumption of the first big deal since the Wall Street drive.

Warners Monday sent Herman Starr, president of its subsidiary, First National, and overseer of WB music interests, to Chicago to arrange final details for the brothers to take over the entire Brunswick-Balke-Collender plant. The acquisition will be of the greatest importance to the brothers since, it is gleaned, it will for the first time provide them with a subsidiary manufacturing discs.

Righting of the market is authoritatively credited with hurrying the deal. As recently as January it was declared by Warner executives that all material expansion would be curtailed until probably next fall.

With the second quarterly statement being issued in April expected within the WB organization to show earnings of \$5,000,000 and with the prophecy made that the end of 1930 it will total \$30,000,000 net, it is stated Warners is set on immediate expansion.

That Starr will close the Brunswick deal, regarded as one of the biggest by the brothers, is freely expressed.

Acquiring the record makers is indicated here to further prove the brothers' intention of recording exclusively on disc. Warners is the only big company in the field still using this sound system. The radio and phonograph interests of Brunswick are regarded secondary.

Many moves to boom earnings and get additional business are now on within the organization. Particularly are the concentrates on the theatre end, \$75,000 in prizes being awarded to district, zone and house managers who can average the greatest grosses in a stated period.

FARRELL KILLS GOSSIP BY CANCELING TRIP

San Francisco, March 4.

Charlie Farrell bent the gossips to the punch here last week when he discovered that Janet Gaynor was booked for Honolulu on the same boat. Farrell cancelled passage an hour before sailing time. "Discovery that his screen partner was to be a passenger came when the teamship company's press agent casually dropped the remark that he "would have pleasant company." Farrell stopped short, refused to pose for a picture, rushed back to his stateroom and ordered his bags ashore.

Farrell had intended sailing for a vacation, but with the trip cold the Fox theatre company's press agent week of personal appearances at that house.

Stardom Ahead

Fred Kohler and Lila Lee, two of the oldest (in experience) performers in the picture business, are at last set for thrones in the constellation.

Warners have issued under contract and have issued orders to all publicity channels to bring them high into the coveted spot.

Denny Under Contract To M-G-M and Sono-Art

Richard Denny is the only actor known to be under separate contract to two picture companies at the same time.

Denny has made two independent agreements with M-G-M and Sono-Art, whereby he will make five pictures for each. Conflict is avoided by clauses in the contracts which call for Denny's alternating on the company lots.

Topitzky's Luck

Los Angeles, March 4. Joe Topitzky's race horses have been running on the several tracks east and west for six years. But Joe has never seen any of his horses win or lose.

Each time he has set himself to catch a race with a Topitzky horse in it, something has turned up to disarrange his plans.

The horses continue to run, although Joe has about given up hope of ever catching a flash of one of them in action.

COURT REFUSES TO DETERMINE W. E.'S STATUS

Wilmington, Del., March 4.

First important decision in the belated patent litigation featuring Western Electric was on DeForest interests when the Federal Court here refused to define the W. E. status in the talker world. DeForest attorneys now claim the road is clear for the big set-to, on whose patents are who and why, due before the end of this month.

Already the Schlesinger interests here, which have DeForest tied up in a long contract at \$25,000 yearly and all rights to his talker patents which are figuring in play suit, are counting the eggs. Winning will mean considerable multiplication. Decision which has caused the Schlesinger jubilation was on a motion made by Western Electric to have two things tried—whether it wasn't a licensee under certain DeForest patents, and so why the "fracture." On the other hand, if the court decided "no," then Western wanted the right to question validity. Court ruled that two such trials could save time by fitting into the one and set that on the local docket for March 28.

Meanwhile, Pat Powers, his secretary, long delay for his Cincinnati phone fight in the Philadelphia Schlesinger angle. This action should have been tried last week but a few motions came up with the result that the criminal end of the court's duty suddenly came around. Sentences won't be all handed out until summer so that the telephone merits will not be questioned again until some time next fall.

Marilyn Miller Picture May Start Shortly

With the postponement of the Flo Ziegler stage musical for the co-starring Marilyn Miller and the Astaires, the Warners' next talker for Miss Miller may shortly start.

It is reported Miss Miller has requested Jack Warner to move up the proposed film production for her. The Astaires, Fred and Adele, have no immediate show engagements. Fred Astaire sailed last week with Bob Benchley for a holiday abroad. Jack Warner, Broadway juve, under a Warner contract, will play opposite Miss Miller in her talker. Whiting receives \$2,000 weekly in pictures.

Marshall, from Opera

Radio has Everett Marshall, opera star from the Met, under a term contract, including options. Marshall has done some broadcasting for General Motors and Atwater Kent.

ACTIVE BIDDING: PRICE \$15,000,000

Not Settled if Head of Fox Companies Will Retire Under Any Ending of Present Controversy—W. R. Sheehan and Sidney R. Kent Strongly Mentioned in Stories of Realizing

BANKERS SPLIT

Topping all else in the matter of the complicated matters of the Fox companies is the ever current question whether William Fox will sell his own holdings. Mr. Fox is said to have set his personal selling figure at \$15,000,000.

Five bidders are reported in the field to buy out Mr. Fox. But three have been named. The other two appear unknown in the inside talk. The trio of bidders are the Blair-Bancamerer-Lehman-Dillon-Read group, the Halsey group and the Radio Corporation of America. The highest bid by either up to date has been reported at \$12,500,000 with the Blair-Lehman group setting that amount. Mr. Fox is said to have rejected it, as he did the same offer a few weeks ago.

Up to last night (Tuesday) a hot battle had been waged for Fox voting proxies. Blair-Lehman secured a running start in that direction, aided by William Fox's own requests for proxies from the Fox list of 15,000 or so stockholders throughout the country. Halsey-Stuart made a belated start to secure sufficient voting power in the Class A stock to offset the opposition's try and possibly defeat the large majority Class A votes necessary at today's (Wednesday) meeting.

While reported last week the banking interests involved in the Fox affair were growing closer together in a general understanding, it is said that yesterday (28), a split arose between them. Up to Monday that split had widened, although the expectation Monday was that the banking differences, not yet made, would be patched up. With the \$18,000,000 or \$20,000,000 profit in sight for the bankers in handling the Fox organization, besides the steady profit to be made on the stock, it is not surprising that the bankers are said to have made in the market on the Fox manipulation, it is thought the banking houses will not let the money more highly than the disagreement.

The offers to buy out William Fox are predicated upon his eventual if not immediate retirement as president of both companies. With that in mind the names of W. R. Sheehan and Sidney R. Kent are named as successors, but in exactly what manner is undefined. Sheehan has been the Fox Fox producing head. Kent is the general sales manager for Paramount and understood to be with that organization under an unexpired contract. Capabilities of either man in their respective divisions are without question in the trade.

One strong rumor has Sheehan as Fox president if William Fox abdicates. Whether Mr. Fox will do that is connected with the limit of the bidding for his holdings, from the account, with Mr. Fox's set amount of \$15,000,000 his first and lowest price.

Various statements have been issued within the week, mostly from the William Fox and Halsey, Stuart sides. In a Halsey-Stuart announcement contradicting some of the Fox statements, it was claimed Mr. Fox holds but 8% of the entire outstanding Fox stock.

Radio and Loew's

Radio's entrance into the picture is said to be RCA's desire to own and operate Loew's. This has been talked about for some time. While reports said Radio wanted Loew's, the sources mentioned (Par-

(Continued on page 15)

Shorts Short of Names—Comb Silent Field—Former Stars Won't Give In

Adv. Values

Hollywood, March 4.

Warners figure radio plug-gins is three times as effective as newspaper advertising.

Idea is based on an error in an announcement over KIPWB which drew three times as many phone calls as does an error in a published ad.

DIRT IN SHORTS INJURIOUS SEZ HAYS

"Dirt in shorts" is injurious to the screen, says the Hays office.

That information has been conveyed to some of the producers in New York by former Governor Carl E. Milliken, of the General's staff. "The dirt," from what the story says, that is complained about on the screen passes through on the vaudeville and musical comedy stages without a protest. It is in the way of gags, in situation, and pieces of business.

In a short propelled on the screen these same little bits, unthought of on the stage, appear to catch the critical eye of any reforming man or woman about town. They hon on and harp against those bits until the word of mouth reform movement locally is made to react against the local theatre playing the short as a whole, claims Gov. Milliken.

It is reported no suggestion was made by the Governor in the matter. He had his say this day and then retired from the meeting in session.

It left the short producers puzzled. What the acute town's self appointed dick might sense as dirt after it had passed through years on the stage with nothing but laughs greeting it, is something the producers can not anticipate, nor did Hays' valuable aide inform them how that might be done.

YESSES AND NOES ON BUYING DEALS

M. H. Hoffman told friends in New York on a recent visit he is appointed dick might sense as dirt after it had passed through years on the stage with nothing but laughs greeting it, is something the producers can not anticipate, nor did Hays' valuable aide inform them how that might be done.

Hoffman, said to have also brought on a backer from the coast, checked out of the Park Central Hotel and returned to Hollywood with intention of further negotiations, it was reported.

Hoffman report was denied the same day by Joe Brandt of Columbia, although Hoffman did talk to the Columbian execs in New York.

Later in the week another one of those rumors about Universal, this time naming Sol Lesser on broker-age end, was spoken by H. K. Cochran.

Complaint Comm.

Hollywood, March 4.

Jenn Hersholt, Mitchell Lewis, Monte Blue, Sam Hardy and Ben Burd have been designated by the actors' branch of the Academy of Motion Picture Arts and Sciences to serve as an actors' complaint committee to receive and consider charges of injustices made by fellow picture actors.

Their first meeting will be held March 6.

A shortage of names for talking shorts is reported seriously confronting their producers. Names are sought to the desirable quality the short producers see lacking in their product, but the makers fail to detect any ready supply. This is aside from the ever-wanted comedy short.

One source sought, from what might be termed the No. 2 picture names, developed no talent. This field, centering in Hollywood, contains numbers near has-beens of silent film days. Former picture stars and featured players turned up their noses and eyebrows at the suggestion of "going into shorts." They could not afford to jeopardize their position, the producers were advised.

Vaudeville and legit have been scanned, but neither show division holds sufficient nationally famed names to make a search of any length necessary.

Athletes

Now, in desperation, from the account, some of the short makers have started a hunt for any name newspaper-made talent. U. S. around the world. Among these it is believed are the headline athletes from colleges, the tennis courts, baseball, golf, or any sport receiving universal type attention.

Meanwhile, the makers of talking shorts have not given up the wish that some of the No. 2 film names will succumb. This they profess will occur when those of the almost forgotten silent days on the screen realize they are no longer in demand.

Just how long it requires a star to appreciate the past is when past, none of the producers will signify. None said it must be a long while, as talkers are now over two years old.

RKO FINANCIAL REPORT 2½ MILLIONS, NET, '29

First year's financial statement for Radio-Kath-Orpheum is shortly due for announcement.

It is said the gross profit for the year will be slightly under \$3,000,000, with the net, less Federal taxes, around \$2,500,000.

The statement is for the year ending Dec. 31, 1929. Reports of earnings by RKO for this January and February are remarkable for a new company. For January it is stated the joint earnings of the theatre and picture ends of RKO approximated \$900,000, with last month also making an excellent showing.

These profits in cold weather are lessened somewhat through the RKO theatre chain charging up its annual rentals at 40 weeks. This leaves the summer term for the houses without a rent impost.

Superviseless Pathe

Culver City, March 4.

Pathe's present plan of studio operation, doing of 24 Clarke, Sam Coslow and Newell Chase are now engaged in writing an original operetta to serve as a frame for Nino Martelli, Italian importation for Paramount.

Tenor does not speak English and the task of building a story around him for American consumption is handing the writers headaches.

On Operetta for Par's Non-English Tenor

Los Angeles, March 4.

Writing trio of 24 Clarke, Sam Coslow and Newell Chase are now engaged in writing an original operetta to serve as a frame for Nino Martelli, Italian importation for Paramount.

Tenor does not speak English and the task of building a story around him for American consumption is handing the writers headaches.

Amusement Leaders Up a Bit; Fox Performs Its Own Air Circus; Group Bull Propaganda Plentiful

Getting it down to statistics the main amusement issues traded in on the Stock Exchange gained an aggregate of about 8 points yesterday in relatively active turnover. Picture looked like a considerable improvement over the recession of the week before, but action was nothing to give three cheers about.

Fact seems to be that the bulls are not ready to turn loose their big fireworks while the commodities markets are doing tail spins. However, they seem to be disposed to stage minor demonstrations whenever products markets do well.

Yesterday's scenario was rather complicated by operations in Fox. Stock started just over 23, about unchanged from the previous close. Around noon, when the contending parties met in court somebody staged a spectacular demonstration on the ticker. Stock was worked around in long strings and moved from 33 to 37.

Selling in Times Square

At the top the Times Square coterie seemed to sense there was something phony about the whole business and began to sell against the advance. Net result seemed to be that the selling was more assured than the bull operation and the stock closed about midway between high and low for the day, a stalemate for the session. Ticker carried details of the Halsey, Stuart proposal for substitution of an issue of common stock for the Lohman preferred stock idea. Immediate reaction was that the Halsey, Stuart plan looked not so good for the "A" stockholders.

Warner acted well and so did Paramount, and with these two trade leaders in the ascendancy, bulls on the group were content. Warner, by the way, is the subject of sensational reports, based on the reputed sponsorship of theatre equipment made a striking recovery following its dip below 44. Stock has a good following in the uptown talent. RKO also was active during the demonstration in Fox. Apparently its backers used strength in Fox to draw attention. That has happened several times.

Eastman Kodak was outstanding, going to a new top at 222.

Warner Tops 1929

Amusement shares during the week gave an exceedingly good account of themselves, going a long way to confirm the general belief that the strong power of the leaders and prepared to mark prices up.

While the rest of the industrial list was making progress last week the theatre stock went to new high ground for the year. In one case—Warner Bros.—marked up a new peak over the top reached at the climax of last year's bull market.

Warners made its top Monday just before the recession of that day, going to 69%, or nearly five points above its best of 1929 just after the two-for-one split up, when it got to 64%. It was the bullish performance of Warner that helped the whole group except Fox, idea being that the same power that made Warner current earnings appear in varying degrees to the others.

Warner statement for the final quarter of last year is due in a few days, and it is expected will meet a rate to promise a total for the entire year of about \$8 a share. Whether the story was inspired or just grew up, as those things do on the Street, it got around that directors had under consideration moving the dividend rate up to \$5 instead of the current \$4.

Industry Healthy

Paramount has just increased its rate from \$3 to \$4, and generally the picture industry looks to be doing business back again about as good as any group in the whole market at this stage of the recovery from last year's crash. Discussion of advisability of a higher rate for Warner

Yesterday's Prices

Leading Amusements

Stock	High	Low	Last	Chg.
Paramount	38 1/2	38	38 1/2	+1/2
Warner Bros.	69	68 1/2	69	+1/2
20th Century	42 1/2	42	42 1/2	+1/2
United Artists	42 1/2	42	42 1/2	+1/2
Loew's	42 1/2	42	42 1/2	+1/2
Radio City	42 1/2	42	42 1/2	+1/2
Radio City	42 1/2	42	42 1/2	+1/2
Radio City	42 1/2	42	42 1/2	+1/2
Radio City	42 1/2	42	42 1/2	+1/2
Radio City	42 1/2	42	42 1/2	+1/2

revealed mixed ideas. Rate of earnings undoubtedly justifies a generous treatment of stockholders, but trading view inclines to the idea that brilliant income statement is being used to be reflected on the ticket any way and it would be the better tactics in the long run for the company to leave the rate alone, building up a substantial backlog of cash surplus while the getting was good.

Par-Close to 70

Others to go into new high levels were Paramount at 69%, late last week, and holding close to that figure in the face of heavy profit taking that came in Monday. The new, which broke through 70 on the upside and held close to its best when realizing came along.

All three of these issues have gone quite a long way on the recovery since the November bottom, and the facility with which their backers maintain their gains while the usual reaction paper gains speaks volumes for their confidence in the future. As a sample of the class of backing supposed to be behind the amusements in their current moves, John J. Raskob's publicly cited as one of the factors behind the market fortunes of Warner Bros., with repetitions of the old issues of duPont Wilmington interests, further back.

Despite developments that might easily have worked against it in a serious way, Fox held close to around 33, at which price apparently it is seeking to find a level for the long pull. Enthusiastic speculation either way has nearly disappeared. The bankers plan, which calls for cutting out new stock at "not less than 20," chills bullish enthusiasm, while at recent levels there isn't much incentive for the bulls to sell the stock for its own sake.

Wall Street appears to have accepted the view that the Bancamerica-Lehman-Dillon-Reed plan will go through sooner or later, and market operations reflect moderate satisfaction with that plan. Pretty much all the outside long account of old standing appears to have been liquidated by now at least all of it that is likely to be liquidated and the company seems to be in a way to find its level as a going concern that promises in the course of time to work out its own salvation.

Gen. Theatres Tip

General Theatre Equipment was tipped from downtown for a new adventure into higher territory under new management. It appeared to be a new chapter in the company's history at a top of 40, receding during last week's technical setback to around 42, where it got support.

Radio-Keith appeared to be hanging fire. At the worst of the setback it found support just under 40, which compares rather unfavorably with its own inaction before the first of the year under 20. No effort is being made to spur the stock, although it is being turned over in heavy volume, perhaps in sympathy with the pool operation which has been renewed in RCA. Latter issue got above 50 for the first time since the crash.

Toppling Its December Peak

Market for the next few days will be watched with caution. Price averages have recovered to within a point or so of the peak in the mid-February recovery. Form players figure if quotations go through (Continued on page 24)



FRANK A. DUC (DUKE)

Known as the "Human Nightingale," featuring a high soprano and tenor voice. "Variety" said: "Frank Duc's soprano alteration plus his yodeling puts him across."

Union Says Extra Man or Raise to Handle Grandeur

Hollywood, March 4.

Projectionists Union has served notice on local picture houses that an extra man must be in the booth of houses showing Grandeur. As an alternative, the union will accept a wage boost from the present \$7.50 weekly to \$9.00 for each booth man.

Managers will meet tomorrow (Wednesday) to debate the ultimatum which was prompted by the opening last week at the Cuthay Circle of "Happy Days" (Fox). Managers are expected to decline to consider the union's proposition on the grounds it is properly a matter to be settled when the new contract is negotiated in September.

Metro's New Stages

Calver City, March 4.

With a record production schedule, and seriously cramped for space, Metro is planning the building of four additional stages, 12 new cutting rooms and two more projection rooms.

Addition of foreign versions will cramp situation even further. A possibility that many foreign versions will be made in Europe. If this doesn't happen, greater expansion than the one planned for immediate execution will be necessary, execs say.

Dining Volunteers

The 60 members of the Warner Club who demonstrated theatrical prowess on the cold boards of the Charming Club of the city are to be dined free for their services by the other 2,000 members of the club who bought the tickets.

Meantime the Club is making arrangements for its second annual hop at the Hotel Commodore some weeks later.

Pollard at M-G

Hollywood, March 4.

Harry Pollard steps out from Universal. Company did not take up his option so he moves to Metro. Latter firm has given him a ticket with extensions running to five years on options.

MORE WILD YOUTH

Calver City, March 4.

Third picture in the series of wild youth stories goes into production within the next two weeks at M-G under the title of "Our Blushing Brides." It's an original by Josephine Lovett and a sequel to "Modern Maidens" and "Dancing Daughters."

Cast will again be headed by Joan Crawford, Anita Page and Dorothy Sebastian. Harry Beaumont slated to direct.

Hollywood Chatter

Guthrie McClintic back in town. El Brendel, a returner.

Charles Byers is doing some agenting.

Jason Joy can still do the giant swing.

Monroe Owsley and Waczan Ford motored here from New York and Browning since joining Universal has lost his berth.

Jack Warner is keeping appointments daily with his dentist.

Benny Thau is caught up on sleep.

Grace Moore due at MGM for her first picture March 20.

Jimmie Gillespie back from a ten-day jaunt to New York.

Bert Hanlon got lonesome, so he hopped back to N. Y.

Some of the waitresses around town are now said to have two cars.

Ben Lyon doesn't send himself fan letters any more.

Roy Howard, president of N. E. A., giving the studios the look.

Perry Aswami is sometimes taken for his brother.

Clara Lipman did the dialog on "Father's Day," in which MGM is featuring her husband, Louis Mann. Couple chiding reporters taken off free membership lists of several local clubs. Reason, no prestige.

Brown Derby now giving regular luncheon conference for tables over the visiting tourists.

Some of Eva Tanguay's furniture and objects d'art were auctioned off by a dealer recently.

Some of the girls who work the coast colony, it's not the girls who work mothers to guide them, but the boys.

Bernice Claire visits the stock exchange each morning before reporting for work.

Will Adams, formerly of the Brooklyn "Daily Eagle," on writing staff at Pathé.

Oscar Levant is back from the big town. Giving muskies at his home every Thursday night.

Sidney Phillips here getting an ear full as to whom they want for pictures, etc.

Jimmy Plunkett, R-K-O agent, is taking in the local works. Pleasure trip.

Mr. Oscar Hammerstein (Dorothy Blanchard) plays her first film part in hubby's "Viennese Nights."

Jack Warner personally okayes all the work for the WB houses in Hollywood and downtown.

An influx of actors from Latin-American countries is expected in the near future.

Little Billy's character name in Pathe's "Swing High" is Lawrence Tibbett.

Al Jennings visited Sidney Blackman on the RGN list and was pressed into service as a technical adviser on "Under Western Skies."

Mrs. Jesse Lasky and Jesse, Jr., have turned song writers, composing the lyrics of "My Rose," to be published by Chappell Harms.

Huvert Voight wears atmospheric costumes to blend with the background color of his various location trips for publicity stunts.

Another engagement due in the Louis B. Mayer home shortly. This time Irene Mayer to David Selznick.

George Delacour, publisher of "Film Fun," "Talking Screen" and "Motion Picture Home," giving Hollywood his first glance.

Jack Oakie attended the opening of "Gone Hollywood" dressed in a tux. He said the laundry had lost his tux.

Every man reaching Hollywood wearing a pair of goggles and a derby has been suspected of being a spy.

Bryant Washburn's picture appears in the new "Who's Who," and a guessing contest has developed.

Portland Blanchard, London stage actress and wife of Oscar Hammerstein, made her screen debut as a bit player in "Viennese Nights."

Saloon scene for "The Gay '90s" may look renegade to the visitors but the players, after eight or nine near beers, have a different opinion.

Joseph Jackson has a record of the longest service as a dialogue writer at a studio—three years. He has also a new-term contract with Warner Bros.

M-G is doing "The Big House" and "Road House" and "The Big Party." That leaves it to M-G to do a picture called "Road Party."

Ben Shubert put on an official

welcome dinner for his "boss," Adolph Zukor, with only studio executives, stars, directors and writers present.

Local radio station gave a voice and diction teacher a free plug over the air. The plug was the only cost to the station for a 20-minute playlet produced by the teacher.

A bloke who thinks he has a good voice visits the studios at noon when the exco's are coming out for lunch and warbles a song for them. He figures perhaps he'll get a break, but so far the only thing he's got was a suggestion to get a tin cup.

Guy named Sussman wrote play called "Woodrow Wilson." He is asking actors to work gratis in it at the Theatre Mart. Wants agents to cast without anything coming either way.

Judgment against the team has been heard in the local courts at the Orpheum, no longer playing vaude, served with a writ of execution. Act is now somewhere in the east.

Ernest Belcher, dance instructor, is still trying to collect \$225 from Adler and Bradford, vaude dancing team. He claims he showed them a few tricks eight months ago when the pair were playing the Orpheum.

Little Mr. or Miss, Stork due in the hospital at the John Barrymore around March 15. Baby will have another uncle added to the family that month when its mother's sister, Helena Costello, becomes Mrs. Lovell Sherman.

The vogue for naming sandwiches after picture celebs has named. Hollywood caterers have taken notice of their menus. Probably ended when none of the celebs would sponsor a ham sandwich.

The locked studio side door—too many crashing through the publicity department to the stages. Opened after two days because otherwise it was inconvenient to the Gloria Swanson crew.

One-Eyed Connolly, looking for stiffs.

Latest sketch directed, "Curiosities," goes on release in June.

"OVER NIGHT" AS MUSICAL

Calver City, March 4.

"Over Night," stage play, owned by M-G for several years, will be made as a musical. Salisbury Fields is writing an adaptation. No cast or director assigned as yet.

"Over Night" was treated musically on the stage as "Very Good, Riddle," 10 years ago.

ARBuckle ON "REVELS"

Hollywood, March 4.

Roscoe "Fatty" Arbuckle is directing the comedy segments of "Radio Revels" with Bert Wheeler and Bobby Winton.

He also supplied the comedy situation and gags for the job.

Freddie Zwillf is enroute to New York where he will be associated with J. J. McCarty in handling the John McCormack picture, "Song of My Heart."

Zwillf was an assistant casting director at the Fox studios while here.

Fox's Mag Yarn

Hollywood, March 4.

Fox has bought Rita Welman's "Liberty" and "On Your Back." The title will be changed. Howard J. Green is putting it into shape and Guthrie McClintic will direct.

Tutor Women's Clubs in Critic's Reviewing Slant

Hollywood, March 4.

Means of giving picture reviewers of women clubs the viewpoint of the professional critic are being considered by Mrs. Thomas J. Winter, of the public relations department of the Hays organization.

Idea will be to make club women conscious of a picture's entertainment value, so that they will be taken into consideration as well as the picture's appeal to each organization's individual standards for commendation or prejudice. Talks on picture appreciation by professional reviewers will be arranged by Mrs. Winter for club pre-viewers.

Preview Committee representing five organizations meets to view a picture every morning in quarters furnished by the Academy of M. P. Arts and Sciences. Membership of the committee is about 125, but the groups have their own arrangements for rotation in previewing so that the number sitting in is cut down. Groups represented are: General Federation of Women's Clubs; International Federation of Catholic Alumnae; Daughters of the American Revolution; American Association of University Women; Parent-Teachers Association. Latter two groups are local, but their recommendations are nationalized through their publications.

Five O. K.'s

Analysis of films, and opinions of their merit are independently arrived at by each body. Groups differ frequently in their choice of pictures for recommendation, so a picture must have five independent O. K.'s to receive the maximum publicity through the national organizations.

Each organization, if it approves a picture, puts the picture title on the recommended list which is carried in headquarters of club rooms throughout the country. In many cases the lists are carried by local dailies. On pictures found unworthy of endorsement the preceding is indicated by comment ignored. Experience has proved the wisdom of making no reference whatever to films disapproved.

Round table discussions are held monthly by the women at luncheons arranged by Mrs. Winter. At these meetings will be held the scene of the talks by experts on entertainment value.

Minneapolis, March 4.

Speaking before the film committee of the Fifth District Federation of Women's clubs here, Mayor Johnson went emphatically on record as against local censorship of pictures.

He declared that the source of protection was the place where pictures should be put into public shape, and praised the employment of Mrs. T. J. Winter, a Minneapolis, as a public relations' medium by the industry.

U's Dramatic Club

An epidemic for things dramatic has swept the office help of the various film headquarters. Universal has quietly assembled a dramatic club and has already given a show without any publicity, even from the relatives.

Little Helen Hughes, holder of one of the biggest secretarial jobs, and 20 of the tickets for last Thursday's affair.

U Scenarists Out

Hollywood, March 4.

Scenario department is first to feel the whittling at Universal under the recently announced policy of bringing in new blood. Paul Ganshin, Matt Taylor and Helen Cuthbert are out.

In the future scenarists will be employed by U for definite assignments and not placed under term contracts.

Allowed Three Months

Hollywood, March 4.

Sam Ovin, novelist, sticks with M-G but has permission to spend three months in Europe to finish a book.

After that the writer returns to the lot for another six months.

Lee Marcus on "Skeletons" Wants Trade Paper Info

As a solution to the film industry's position in the censor and legislating spotlight, Lee Marcus, Radio Picture's vice-president, would and politics. There is only one way to do this, he declared during a random conversation:

"We should all clear out for two years and let the industry go it alone. Whether it made or lost money it would be the best way to reclaim it from its present position."

Marcus' views on industry troubles were sought after he had broadcast a letter to film trade papers asking for definite circulation statements and also reserving the right to verify all claims by personal once-over of their books.

"The business is changing. We want to know where we are spending our money. We also want to reach certain groups in the business and papers having the strongest circulation in such zones will get the most."

On the editorial end Marcus also believes that the trade papers can do with less detail and persistency on certain matters.

"They never let up on a skeleton. They are always exhuming it on the slightest occasion. That is one of the troubles, refusing to let the bones rot in a natural way."

Here, however, Mr. Marcus said that the trade papers had nothing to do with politics and that the best news is that aroused by politics. He also conceded that if he were to remain silent on an issue someone in a like position would take pleasure in handing out the squawk.

Marcus was asked about that free picture Radio is to produce for Abram Myers and the Allied Organization under the franchise agreement entered into a year ago.

"There it goes. The skeleton again," he answered. "I know absolutely nothing about a free picture or how Allied will derive its support during the year."

7 Features Will Take Astoria Thru the Summer

About seven features are tentatively lined up for production at Paramount's Long Island studio. They will carry the studio through the summer.

"Queen High," Fred Newmeyer directing, starts March 10. Charles Ruggles, Frank Morgan, Ginger Rogers and Stanley Smith, latter cast from "Coal Black and the Stinky Bones," will have the principal parts. A week later Chevalier's "Too Much Luck" will start. As with "The Big Pond," this picture will be cast and produced both in English and French.

"Heads Up," which is now being adapted by Jack McGowan and Jack Kirkland, will follow. There are possibilities, subject to Coast approval, of using Buddy Rogers in this one.

A hot weather picture with Helen Kane, another for the Marx Brothers, and "The Sap from Syracuse" are on the calendar, all indefinite as to detail.

Breaking Tradition

Hollywood, March 4.

Julia Faye, for the first time, will not appear in a Cecil B. DeMille production. Her part in "Madame Satan" has been given to Elsa Peterson.

Mrs. Faye was not the type. She has been in every DeMille picture for years.

Haines' Western

Culver City, March 4.

Fred Niblo will direct his first western, "Easy Going," planned as a starring picture by M-G for William Haines.

Story is an original by Byron Morgan and Publicity Changes

1st N. Republic Changes

Hollywood, March 4.

Changes in First National's publicity department has resulted in Bob Davidson, Margaret Kimball and Catherine White replacing (Miss) Pat Spies and Harry Freedman.

Mary Doran's Six Months

Contract of Mary Doran is being renewed by M-G-M on March 17. New contract will be for six months.

1st Runs on Broadway (Subject to Change)

Week of March 7

Capitol—"Lord Byron of Broadway" (Metro)

Colony—"Johns"—Kellys in Social (U)

Globe—"Case of Sergt. Grisham" (Radio)

Paramount—"Only the Brave" (Par)

Rialto—"Be Yourself" (UA)

Roxy—"Such Men Are Dangerous" (Fox)

Strand—"Sally" (FN)

Week of March 14

Capitol—"Anna Christie" (Metro)

Colony—"Dames Ahoy" (U)

Paramount—"Sarah and Son" (Par)

Roxy—"Such Men Are Dangerous" (Fox)

Strand—"Son of the Gods" (FN)

\$2 Runs

April 1—"Journey's End" (Tiffany) (Gaiety)

PAR. WILL TRY 3-REEL SHORTS

With a view to giving more distinctive importance to shorts, Paramount has a new experiment in talk shorts production. Planning a three-reeler.

While the thought idea does not express the company's definite aim towards bulk production, idea is to use the first triple reeler as a criterion to future policy.

Main aim is to give the talking shorts an importance comparable in time and program length to regular vaude acts and skits.

A. J. Babban is behind the plan, and the first of the new product is scheduled to get under way at the Long Island studio any time now. It has an original story written by Frank Ambler, who will also direct in association with Ray Cozzine. Title is "Leave It to Lecter," with cast comprising Lester Allen, Evelyn Hoey, 15 Gamby girls, Ben Halligan, Zimmerman and Granville. Title Losch, the Poursome Quartet and Al Gordon's dogs.

Club Women Have Own War Over Midnight Shows

San Francisco, March 4.

Club women who recently lodged a complaint against midnight movies in the picture houses are facing a crisis within their own ranks. Femmes belonging to the S. F. Center of League of Women Voters are announced as sponsoring the midnight shows at the Orpheum of "Case of Sergeant Grisham" (Radio), set for this week.

Women of the clubs opposed to midnight movies are belling and officially notified the Orpheum management that they intended to make an issue of the situation.

Fire of the women opposed to the midnight display was recently aimed at the Fox.

WALSH BUYS A HORSE, AND IT WINS \$29,200

Hollywood, March 4.

Raoul Walsh, Fox director, purchased Grayola, a racing nag, on Friday, and on Sunday at Agua Caliente it won the derby with a purse of \$29,200.

Walsh paid \$15,000 cash, rejecting a proposition of \$12,000 and a split on purses. Walsh also won a \$5,000 wager that his nag would outpace Ed Hatrick, the horse named after Hearst's general film manager.

RUBE'S ORIGINAL

When Tube Goldberg, the cartoonist, goes to the coast next month for Fox's to write an original story.

The turn-over roller, he shoots 120 from either side now, will probably have his picture supervised by his brother-in-law, Ned Marlin.

Estabrook's Originals

Hollywood, March 4.

First National is retaining Howard Estabrook to write two more originals.

Coast Now Objects to Shape Of Grandeur—Want More Height; Comm. Argues on Fox's Extra 5mm.

PATHE FIRE HEARINGS INSISTED UPON BY D. A.

Annoyed by the numerous delays obtained in the Magistrate's Court by the defendants in the Pathe studio fire case, District Attorney Thomas C. T. Crain began Monday grand jury proceedings with a view to obtaining indictments against John A. Film, vice-president, and Henry C. S. Lally, business manager, of Pathe. Both are under bail.

Although the grand jury has taken up the matter, the hearings before a magistrate will continue, but the proceedings will take place beginning today (Wed.) before Chief Magistrate William McAdoo.

Not only the manslaughter charges will be gone into, but also possible criminality on the part of city officials.

In announcing his intention to hold both hearings simultaneously the District Attorney said:

"In the Pathe fire case promptness and publicity are of equal importance. Promptness will be secured by the presentation of the evidence to a grand jury on March 5 and publicity by public hearings which will be begun on March 5 before Chief Magistrate McAdoo."

"The public will understand that what they learn at the public hearings the grand jury will hear at its sessions. In warfare the use of one weapon does not preclude the use of another."

Rumors have been going on ever since the investigation into the fire began last December that certain Fire Department inspectors whose duty was to see that the studio was protected from fire and that the necessary equipment was in place were negligent in their inspections.

This phase will also be taken up at the magistrate's hearings. Pathe declares all postponements have been made at the request of the prosecutor.

Claims 'Sunny Side' Title

Omaha, March 4.

Will M. Maupin, formerly an editorial writer for the Omaha "World-Herald" and the Omaha "Bee-News" and now editor of the Hastings (Neb.) "Democrat," filed suit in district court here for \$100,000 against the Fox Film Corporation, charging plagiarism of the title of a book of poems he has published for "Sunny Side Up."

The suit is he followed by another against DeSylva, Brown and Henderson, song writers, who wrote the theme song, "Sunny Side Up," for the picture.

Suit is for a temporary injunction against showing of the picture all over the country. A hearing on this matter will be demanded within a week, the attorneys said Wednesday.

Maupin says he has written and published a "Sunny Side Up," Volume 2, and that he fears its sale will be crippled because people will think that it is a story of the motion picture. He was preparing picture scenarios on the subject matter of his own book and these now will be worthless because of the new picture, he contends.

The suit comes too late to prevent showing of the picture in Omaha's downtown houses, for it has played at the Paramount and the World theaters, and might have not yet made its circuit of the neighborhoods.

M-G Shelves 3

Culver City, March 4.

Three stories including "Farewell to Arms," "Sergeant Bull" and "Olive Twist" have been indefinitely cancelled by M-G-M.

Yarns were originally announced and intended for the 1930-31 program but will be kept in abeyance for future production. Hays organization said to be the cause of postponement.

MATT MOORE DIRECTING

Hollywood, March 4.

Columbia will provide Matt Moore with an opportunity to direct a directorial yarn.

Moore will direct "Sure Fire" from Ralph Murphy's play.

Artistic side of Hollywood is rebelling against the shape of the wide film frame as it appears on the screen.

Camermen and technical experts out there object to the oblong frame which has twice as much width as height. The clamor is for more height. Objections came in to the special committee meeting of engineers on the question of wide film at the Hays offices in New York last week.

The present Grandeur frame as it hits the screen is two feet wide for every single foot in height. Coast contingent would change this to a four to three ratio. But the theatre end will have plenty to say about this as Grandeur's shape was specifically designed to let those in the rear rows see the entire picture. A 4-3 frame would cut at least 25% off the picture for those back of the balcony sight line. Any way, it's another item now mixed up in the question of wide film standardization.

Of all the wide film processes the Spoor system, adopted by Radio, was one of the first to consider height. This angle is said to have been eliminated because of Radio's desire to co-operate with other producers in fostering a standard size.

The five millimeters the Fox system reserves for margin, and which some of the other experts think can be dispensed with at a saving of nine percent of film is still being debated. The engineers are confident, however, that whatever choice will be okay with the entire industry.

The last meeting, despite the artistic move which would undo all that has been argued so far, is reported before they can be considered as "the most hopeful to date." Each engineer representing a different process, or interest, spoke without interference. At the end no vote or action was taken, such being reserved for a future get-together. One of the leading members of the society stated:

"Eventually there will be one machine producing according to 35 and 70 millimeters." Designers, he said, are at work on such a machine now but it is too futuristic to consider now with the main problems yet unfinished.

Prices

Although no price on any equipment has been set it is known that the Warner device is the minimum to date in simplicity and economy. According to make-up it should undercut the other machines once much ballooned cheap talker in which Warners, for a long time, have been reported financially interested. This is the projector which would handle both 35 and 70mm. film.

Acid test of durability, which floored so many promising talker equipments, will have to be undergone by all giant projection systems before they can be considered serious contenders in the wide film field. So far Fox's Grandeur is the only one which has made the grade in the public eye.

Fox experts have contended right along that makeshift wide film equipments, or made-overs as is claimed to be the Warner system, will not stand the grind and buff. Doubling the size and strength of every part of the projector was claimed necessary by Fox scientists after long experimentation.

Warners have, in fact, tested a 70mm. projection adjustment, it is heard. In fact, it is asserted, the film used in these tests were strips of Fox Grandeur.

Robertson's "Victory"

Hollywood, March 4.

John Robertson, who has just completed "La Marsellaise" for Universal, goes to Pathe to direct "Victory."

This is to be Pathe's most pretentious production of the year being budgeted at \$600,000.

R-K-O Orpheum, Seattle, With Good Vaude, Cut A.M. Scale—Contest, \$12,500

McVicker's Leads Loop on \$39,000; Oriental \$36,500—Chicago Low, \$38,000

Chicago, March 4. McVicker's took the loop lead last week with "Love Parade" at \$39,000. This boosted by the personal appearance of Maurice Chevalier, Thursday (27) grossing \$4,300 that day. Chevalier in for only one appearance, at the supper hour.

"Chasing Rainbows" led the Chicago draw to runner-up position, with \$38,000. Though Bessie Love and Charles King are faves here, the backstage musical stuff ruined the picture's chances.

Third place went to the Oriental for "Dangerous Paradise." It makes a comeback for this house, which went into the red preceding week. Rest of the houses far off. "No, No, Nanette" took the center of the Roosevelt and yanked after eight days. "Anna Christie" came in on the run and started off to holdout business. Norma Talmadge couldn't do a thing for "New York Nights" at the United. The picture is taking only \$22,500 for the first week. One more week, then gives way for "Vagabond King."

Even these houses are musicals and backstage stuff are about shot in this town.

"Colon Lux" German talker at the Orpheum, disappointed in its second week, dropping five cents to \$7,000. "Harmony at Home" moved into the Albee after playing the deluxe neighborhoods, and did well.

"Sergeant Grishka" did better than expected for this type of picture, \$20,000 on its first week. The other RKO house dropped off badly and took its last night, letting house drop under average with \$25,000.

McVicker's (Publix-B & K), "Love Parade" (Par) (\$39,000). Loop with nice margin. Chevalier sacrifice for females. Better than average first week at \$39,000.

Monroe (Fox). "Harmony at Home" (Fox) (\$12,500; 50-75). Played to deluxe neighborhoods. First time house and fair at \$5,000.

Oriental (Publix-B & K), "Dangerous Paradise" (Par) stage show (10-25; 50-75). Musical comedy out of red with \$36,500. Harry Rose on stage meant something to the flaps.

Prophet (Warner), "By Your Side" (WB) (75-100). German talker dropped badly and unaccountably on second week. Fair, however, with \$25,000.

Roosevelt (Publix-B & K), "No, No, Nanette" (PN) (\$18,000; 50-75). Good for first eight days, so good. Yanked. "Anna Christie" (M-G) replaced and started big.

State Lake (RKO), "Let's Go Places" (Fox) and vaude (2,000; 50-75). Slump with no names to draw. Week at \$24,000.

United Artists (United-A), "New York Nights" (A) (1,700; 50-75). Talmadge name could help this much. Poor first week at \$20,000. One more week, then "Vagabond King" (Par).

Woods (RKO), "Sergeant Grishka" (Radio), (10-25; 50-75). First place draw first week. Average business for this house at \$20,000. Next week, better than expected for this film.

\$20,000 HIGH IN PROV.

"Happy Days," \$9,500—Maestric's Dual Features, \$11,000.

Providence, March 4. (Drawing Population 315,000).

Weather: Unseasonably hot. Another one of those spotty weeks. Weather alibi for some houses. Bills about the best all-around entertainment here in some time.

Estimates for Last Week

Loew's State (3,500; 15-30). "Devil May Care" (M-G). Ramon Novarro well liked; feature helped by song contest; around \$20,000.

Grand (Ind.) (2,000; 50-75). "No, No, Nanette" (PN). Better liked than expected; slightly over \$11,200; good for this house.

Story (RKO) (2,000). "Happy Days" (Fox). Opinions sort of divided, but feature pleased; opened with midnight show; around \$9,500; good.

Maestric (RKO) (2,000; 15-30). "My King" (TIG) and "His Band" (Pathe). Only double feature in town; comment favorable; pretty well at \$11,000.

Citizens (RKO) (1,000). "Girl" and "Harden" on stage. Houdini's brother drawing power; about \$9,000; okay.

Albee (RKO) "Seven Keys to Sublimity" (Radio) and vaude. Richard Dix responsible; close to \$12,000; very good.

"HAPPY DAYS" BIG IN BALTO. FOR \$16,000

Baltimore, March 4. (Drawing Population 850,000)

Weather: Mild

Sunday "Sunpaper," for the first time, is including neighborhood picture houses in its screen page calendar. Hearst Sunday paper has been doing this for some time. "Sunpaper" section is to front page a film section from now on by J. M. Shellenman, picture editor of the paper.

Business with mildest late February weather in years, was fair to better last week. "Marriage Playground" (Loe) continued to draw through with a pretty fair week, and "Street of Chance" (Par) the Stanley, matched previous picture at this box. Neither one of these low Low controlled theatres hit the high spots, however. Just satisfactory average. "Lilies of the Field" (Loe) first run. Best intake since Christmas week.

Jig business for the week was done by "The Great Gatsby" New where "Happy Days" rang up a solid cash register.

Estimates for Last Week

Century (Loew), "Marriage Playground" (Par) (3,300; 25-60). Edith Wharton story voted clever and sophisticated; appealed to class by \$16,000.

Stanley (Loew, Stanley-Crandall), "Street of Chance" (Par) (3,600; 25-60). Fair week; William Powell liked here; weather hurt the mat. trade; about \$16,500.

Falcia (Loew-A), "Lilies of the Field" (Loe) (1,200; 25-35). First runner that made good at this road house; ahead of average, about \$10,000.

Parkway (Loew-A), "New York Nights" (TA) (1,000; 25-35). Just good; picture no big third week; however; picture no sensation when downtown; struck better; upturn; satisfactory here; \$4,000.

New (M. Mechanic), "Happy Days" (Fox) (1,500; 25-35). A smash and holding over; around \$16,000.

Rivoli (Wilson Amus, Co.), "Murder on the Moon" (Co) (2,100; 25-60). Mystery footage scored; about \$8,000.

Keith's "Sally" (2,500 25-50). Suffered perhaps from stiff competition; didn't get big money; \$4,000.

Auditorium (Schanbergers), "Hit the Deck" (Radio) (1,572; 25-31). Never got in the hit class; first two weeks, but no big third week off; last week, curtailed to four days. "Grishka" in Thursday night; four days of "Deck"; \$2,000.

Long on Location

Hollywood, March 4. "Oregon Trail," Fox outdoor special, will spend four to six months on location.

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FRANCIA

The LOS ANGELES "TIMES" said: "Miss Francia of Los Angeles captivated the audience with the clear loveliness of her coloratura voice, of acting and her diction."

—Isabel Morse Jones. Featured in Fanchon & Mirco's idea in "Marble" (this week, Egyptian Theatre, Hollywood).

BUFFALO BETTER

\$31,700 for "Chance"—Century, \$15,600—Lafayette Still in Slump

Buffalo, March 4. (Drawing Population 500,000)

Weather: Rain

Business decidedly up-grade last week. (Grosses, with one exception, the best in many years, but local managers admit it has become necessary to spend heavy for advertising in order to draw.

Present situation appears to be that the downtown houses are drawing away from the neighborhood, which, with few exceptions, feel the effects.

Estimates for Last Week

Buffalo (Publix) (3,000; 30-40-50). "Street of Chance" (Par). Crack-crack show with picture heavy on interest by male sex; \$31,700.

Century (Publix) (3,400; 40-50). "Son of Gods" (PN). Some difference of opinion; fair at \$16,000.

Hipp (Publix) (2,400; 40-60). "Seven Days Leave" (Par) and vaude. Takings smartly up for \$18,100.

Great Lakes (Fox) (3,400; 25-35). "Devil May Care" (M-G). Excellent offering with good comment all round; over \$16,500.

Lafayette (Indep) (3,400; 40-50). "Grand Parade" (Pathe). Real slump here; not even anniversary hit, heavily underscored, drew much; around \$11,000.

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Long on Location

"Rookery Nook," British Made, Sets London Record at \$20,000; Par's "Love Parade" Sensation

PUBLIX CUTS SCALE FOR PORTLAND, DIDN'T HELP

Portland, Ore., March 4. (Drawing Population 310,000)

Admission prices took another bump last week, when Publix dropped evening duets at the Portland and Idaho from 50 to 60 cents as a new permanent policy. Orpheum has been juggling prices between 50 and 75 cents, riding on the crest of big drawing pictures, but finally settled at 60 cents.

Estimates for Last Week

Orpheum (RKO) (2,000; 25-60). "Purging Around" (PN) and vaude. Reopened fairly; \$11,000.

Broadway (Fox) (2,000; 25-60). "13th Murder Case" (M-G). Mystery idea pulled well; top house at \$15,000 with Eddie Peabody held over in person for 2d week.

Rialto (Artists) (Par) (Fox) (1,200; 25-60). Second week of "Anna Christie" (M-G) pulled \$7,000.

Duffy (Fox) (1,000; 25-35). "Slightly Sordid" (Par). Registered well; helped house back from dol-drum; weak at \$7,200.

Rialto (Artists) (Par) (Fox) (1,200; 25-60). "Rich People" (Pathe). Poorly exploited and badly \$2,500.

Duffy (Fox) (1,000; 25-35). "South Sea Rode" (Fox). Proved okay; \$5,500.

Duffy (Fox) (1,000; 25-35). "Lonesome" (Hamrick) (2,000; 25-35). "Lonesome" (Hamrick) (2,000; 25-35). "Lonesome" (Hamrick) (2,000; 25-35).

Blue Moon (Hamrick) (800; 25-35). "Lonesome" (Hamrick) (2,000; 25-35). "Lonesome" (Hamrick) (2,000; 25-35).

Oriental (Rebels) (2,700; 25-35). "Vagabond King" (Radio). Went well; novelty radio broadcast of Anis and Andy proved okay; \$5,000.

Duffy (Fox) (1,000; 25-35). "Henry Duff's story in 'It Pays to Advertise'; biz off and shipping; \$3,500.

Montreal Glad Fe Is Over—One Record Run

Montreal, March 4. (Drawing Population 600,000)

Weather: Mild

February has been one of the worst months in the history of films in this city. Most of the main stems have only just held to average. Several have run perilously near red. Feature is perhaps the comeback of silent pictures, since the \$100,000 \$15 on the money stem running only synchronized films, showed one picture all month.

That was "Shanghai Lady," which cleaned up around \$16,000 at 50 cents. General unemployment and the picture was named for the month since pictures have been consistently good.

Picture showing musical films recently had "Nanette" last week and fell off to around \$17,000. Capitol took \$16,000 with "Street of Chance" all picture, which might have broken records if times were not so hard here. Loew's took \$14,000 with "Shanghai Lady" and vaude.

Princess held up fairly on a 10-day run of "New York Nights." Norma Talmadge being surefire in this town. Orpheum tried out first British talker in city, "Blackmail," and at 40 cents top got away with \$4,000 which was good. His March 10th picture, which might have broken records if times were not so hard here. Loew's took \$14,000 with "Shanghai Lady" and vaude.

Estimates for Last Week

Palace (F) (2,700; 40-75). "No, No, Nanette" (PN). Fox biz continued; picture was musicals not so popular here; \$17,000 not good enough for this house.

Capitol (F) (2,000; 40-75). "Street of Chance" (Par). Powell drew, but conditions pushed gross down; \$16,000.

Loew's (PP) (3,200; 35-60). "Shanghai Lady" (U). About \$14,500; about even with vaude.

Princess (CT) (2,300; 30-55). "New York Nights" (UA). Par. Holdover from previous week stood at \$14,000.

Imperial (PP) (1,900; 25-60). "Playing Around" (PN). Midlin' got most of play; \$9,000.

Orpheum (CT) (1,300; 40-75). "Slightly Sordid" (Par). Attracted for \$1,000.

Royal (Ind) (600; 50-75). "Shanghai Lady" (U). Record run in this city and held well to first \$3,000.

Hal Hodler has been permitted to handle certain publicity for the June 5th release of Sono-Art's "The Love of a Fool" (M-G).

London, March 4. Features of the week in London picture houses are record takings for "Rookery Nook," British made (British Dominion in association with His Master's Voice), which grossed \$20,000 at the New Gallery, and the start of "Love Parade" at the Carlton at a pace of \$25,000. Called the best Paramount has sent here so far.

Estimates for Last Week

Tivoli — Two disappointments from America in "Sally Hawk" (Fox), which averaged \$17,000 for several weeks, and a new week of "Happy Days" (Fox) at a \$15,000 pace. Line of Robert Burns (British) and "Lovers" (British) opened yesterday (Monday).

New Gallery — "General Crack" (WB). Proved third and "Rookery Nook" rushed in after the others had taken a rave over the British Dominion release; picture did \$20,000, setting a new record for the house for the past year and a half.

Capitol — "Hot for Paris" (Fox). Averaged \$20,000 for four weeks; "Lone Star Ranger" (Fox) replaced for current week.

Albee — "The Great Gatsby" (WB). In its fourth week and still marking up record figures, averaging \$15,000; looks indefinite.

Elmore — "The Great Gatsby" (WB). Came off after a fortnight average of \$14,000; replaced by "The Great Gatsby" (WB). It is doing even less; house is under lease to British International as a show window and there is no word to three weeks. "No, No, Nanette" (PN), under First National-Pathe.

London Pavilion — "Condensed" (TA). In its eighth week, gradually getting into lower averages and now about \$13,000, although the distributors claim two-thirds capacity; picture will stay until the end of March, when house gets a new C. B. Cochran revue.

Regal — "Sally" (PN). Opened last Friday and likely to remain three weeks.

Carlton — "Love Parade" (Par). Maurice Chevalier is regarded as the best thing Paramount has sent to London; Earle St. John, general manager of the house, pegged the picture as a sensation when it was hooked and his judgment was vindicated, averaging \$25,000 in its first week and looking likely to maintain that gait for the next month; heavy advance bookings are reported and three months' run looks set. Feature is the first silent talker booked for the entire Gaumont British circuit; estimates of the picture will net Paramount \$750,000 in the United Kingdom.

"Why Bring That Up?" (Par). Moran and Mack item held for second week on a gross of \$23,000.

Pavilion and Carlton are doing three sessions daily, the others four, with the exception of the Alhambra, which does five shows.

"DECK," \$36,000, B'KLYN

Big for Albee—Paramount Does \$48,900—Met, \$23,700

Brooklyn, March 4. With the sunshine and warmth of June in February, picture houses downtown are looking good.

Paramount offered the best show in town and got \$48,900, only 80-so below the \$50,000 set for the picture. Fox stepped up with "Lone Star Ranger" and the Albee offered "Hit the Deck" at pop prices, with plenty of vaude.

Estimates for Last Week

Paramount — "Roadhouse Nights" (Par) (4,000; 35-60-75). One of the most profitable pictures seen here in months; Jimmy Durante at \$48,900.

Grandstand — "Other Tomorrow" (PN) (3,500; 35-60-75). Nothing exciting.

Fox — "Lone Star Ranger" (Fox) (3,500; 35-60-75). Satisfactory hit for \$32,200.

Met — "Their Own Desire" (M-G) (3,200; 35-60-75). Okay at \$23,700.

Albee — "Hit the Deck" (Radio) (2,200; 35-60-75). Attracted good audience; \$30,000.

U'S "FPOINT AT CARTHAY

Hollywood, March 4. "Universal's" "All Quiet on the Western Front" is mentioned as the probable successor of "Happy Days" at the Carthy City.

It is likely will be the world picture.

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"Anna Christie's" \$19,000 Sparkles in Minn.'s Slump

Minneapolis, March 4. (Drawing Population, 500,000) Weather: Fairly favorable. Prosperity along the rialto week before last apparently was just a rally in the local theatrical bear market. Grosses nose dived again last week. "Anna Christie," at the Century, moved against the downward trend by doing a whale of a business.

All amusement houses took it on the chin on one of their two best days Sunday, when unseasonable mild weather kept much of the populace outdoors. Heavy rains ended Monday and Tuesday nights. After its enormous week with a football idol the Minnesota seemed to slide back into its protracted slump.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Sally" (FN). Started out big but slowed up badly; weather hurt; finished to \$24,000; 40.

Century (Publix) (1,600; 75)—"Anna Christie" (G). Critics and fans raved; and \$19,000; 40. A new record; started at nine a. m. daily. Held over.

State (Publix) (2,300; 60)—"Tiger Rose" (WB). After good opening trade fell away; injured by unfavorable reviews and "mouth-raps"; around \$7,300; light.

Orpheum (RKO) (2,300; 60)—"The Parade" (Pathe). After good opening trade fell away; injured by unfavorable reviews and "mouth-raps"; around \$7,300; light.

Shubert (Bairnbridge dramatic) (35-41)—"The 19th Hole." Pleasant comedy; pulled fairly well; about \$4,500.

\$18,200 in Slow Week; But Chi Opera, \$55,000

Louisville, March 4. (Drawing Population, 500,000) Weather: Warm.

Chicago Civic Opera, Co. was at the War Memorial Auditorium last half for Louisville's first opera in 30 years. Guarantors probably lost a little money, but the opera season seems assured. Take was around \$55,000.

Alamo (Fourth Ave.) (900; 40)—"Harmony at Home" (Fox). Generally enjoyed, but only \$3,100.

Alamo (Fourth Ave.) (900; 40)—"Street Girl" (Radio). Had the ropes out on Sunday, second day of new policy of sound, but after an opening bill this one simply didn't get the patronage; about \$3,400 on week split week of "Vanities" (road show) pulled \$16,000; unless film biz picks up, probably stock troupe by Elmer.

Mary Anderson (RKO) (1,887; 30-60)—"Playing Around" (FN). Alice White seems unable to draw here as well as other good films; unimpressive at \$2,600.

Rialto (RKO) (2,940; 30-50)—"Seven Days' Leave" (Fox). A pulled house into a new low; little better than \$2,500.

State (Lewy) (3,400; 35-50)—"Devil May Care" (M-G). Appealed to the alleged weaker sex and raised receipts to comfortable \$18,200; both local radio stations, hotel and dance bands, special windows and personal post cards to class apartment house well-lit.

Strand (Fourth Ave.) (1,785; 35-60)—"General Card" (WB). Disappointing, although better than average on several days.

Ritz (Laffell) (1,120; 15-35)—Fourth week of Laffell's musical "Sailing On," dropped to near \$2,700.

War Memorial Auditorium (2,400; \$7,500-80)—Chicago Civic Opera. Guaranteed \$60,000 for three days; receipts close to \$55,000 and considered highly satisfactory.

Authors' Incentive

Hollywood, March 4. Authors of stories which have been made as silents are using a new gag to put the push out on producers. Scribblers approach the execs with this proposition: "I have an opportunity to dispose of the dialog rights to my story. How much for the silent rights?" Psychology suggests to be that the studio will immediately become interested, offer to buy the talker rights and remake the story.

PLAN COLLECTIVE BUY FROM FILM TO COAL

Chicago, March 4. Following the example of other small exhib organizations the local indie group Illinois Independents, are set for collective buying. With new contracts about to be signed, the move is figured to save the individual exhib plenty. Besides film product the group figures on collective buying for coal, trailers, advertising, etc.

Several attempts have been made in the past to form organizations for collective buying but none, with the exception of the Coston Booking circuit, has been successful. Ed Brunell, operator of the Metropole, the several months ago formed the nucleus of the Small Theatres Booking company, but after a futile effort, the idea flopped. Brunell is now in the indie group and a member of the governing board.

\$133,955 Against Pathe On "Bride of Colorado"

Judgment for \$133,955, which includes interest since March, 1928, and costs, was filed in the New York Supreme Court last week against Pathe Exchange, Inc., on a decision of Justice Gavegan directing judgment for the Cinema Finance Corp. in its suit for \$120,000. Suit arose out of a contract by which the plaintiff advanced this sum to Bray Pictures to complete the filming of "Bride of the Colorado." Action was brought when the defendant refused to distribute the films or to be held liable for the advances on the ground that the film had not been delivered in time.

Plaintiff contended that Elmer Pearson, vice-president of the defendant, was in touch with the filming operations at all times and that the camp in the Grand Canyon, Arizona, where most of the picture was made, was named Camp Pearson in his honor. Plaintiff contended that the fact that the film was not finished until March, 1928, after the defendant had given wide publicity to it, was due largely to delays occasioned by the defendant.

In directing judgment for the Cinema Finance Corp., Justice Gavegan found that Pearson had full authority to act for the defendant corporation, and that Bray Pictures performed each part of the contract as it was permitted to perform by the defendant; and that the defendant's claim usury in connection with the advances by the plaintiff could not be sustained.

Booth Stick-up

Chicago, March 4. Why he should pick on operators is not explained, but a gunman paid his way into the Northshore theatre to hold up two men in the booth. He took \$62 from Arthur Tuckman and Arthur Jung. The gunman left without waiting to see the picture.

Richard Saklin, manager of the theatre, said the side spot was taken for \$700, the gunman getting him as he drove his car into the garage.

DOUBLE ON TIBBETT

Pittsburgh, March 4. Both May Beagle, local concert impersonator, and Lewy are getting a break here on Lawrence Tibbett's "Rogue Song," due at the Aldine for run beginning March 17. Miss Beagle is bringing the baritone in the theatre, south side spot, was taken for \$700, the gunman getting him as he drove his car into the garage.

Tibbett's concert will be given at the Syria Mosque, local music home of the highbrows.



BABE EGAN

and her
HOLLYWOOD RED HEADS
Just back at a triumphant tour of Europe.
Hit at R-K-O Palace, New York, last week.
Now making her first short for Warner Bros. in the East.
Personal Direction
FRANK DONNELLY
Bart McHugh Office

WINTER GARDEN WB GRIND AT \$1?

Providing the job of reconditioning the Winter Garden can be completed in time, the house opens as a pop grind in three weeks or around March 22 with "Under a Texas Moon," the first Warner picture under the new policy.

What the top will be when the Garden goes into the consecutive rating, with pictures to remain on top runs as long as quality and business determines, has not yet been decided. Present thought is to charge \$1.

Besides opening for the grind at around 10:30 a. m. intentions are to run midnight shows as do the opposition houses.
Cost of alterations at the Garden, including new entrance and marquee on 7th avenue, will run into higher figures than at first anticipated, it is understood, perhaps nearly \$500,000. Workmen are on the job in day and night shifts, and are also working Sundays to finish inside of three weeks.

The Garden will get the pick of the Warner and P. N. product for the pop runs the same as Par gives the Rialto and Rivoli (runs) choice over the Paramount on its pictures.

Although there's nothing definite, it is said that Al Jolson's next for WB, "Mammy," may be the second into the Garden. This is in the event it is not held for the new season, the house is opening with "Hold Everything" April 2.

TIFFANY CHAIN PLAN TEMPORARILY CHILLED

Idea of Tiffany to build up a chain of its own with first runs in key centers throughout the country has been called off. According to a high official, negotiations entered for a number of houses in different cities have been dropped. There is no present intention of rounding up houses, although later on the plans in mind two months ago may be carried out.

Five houses were taken as the nucleus of a chain, including the Galety, New York under a year's lease, two houses in Boston, and one each in Pittsburgh and Detroit. Arrangement with the Shuberts for the Shubert, Detroit, called for a percentage of the gross as rent, has been cancelled, Tiffany retaining the other four.

Gueringer Very Ill

New Orleans, March 4. Bill Gueringer, formerly assistant general manager of Saenger Theatre, was stricken with a severe heart attack and taken to the Touro Hospital. He has been suffering from heart trouble for several years.

His condition is serious, but attending physicians are optimistic concerning his recovery.

"Waiting at the Church"

(Comedy-Drama in One Act)

Cast
Ethelne Claire, film actress, the bride.
Ernest Westmore, studio hairdresser, groom.
Mrs. Vedda Westmore, Ernest's first wife.
Muriel, his seven-year-old daughter.
Joe Mingo, L. A. (Daily News) cameraman.
The Stranger, press server.
Police, newspapermen, villagers, colonyites, lowans, newsboys, dogs, rice and confetti.

Curtain up on exterior of the West Hollywood Presbyterian church, Wedding in progress in the interior (off stage).

News cameramen are ready with the flash cans filled. Policemen pushing back mob of eager peasants.

Mumble of voices from mob. Dying into ominous hush as doors of church open and heard—a voice (from off stage)—"and whom God has joined together, let no man put asunder."

Voice (masculine, from the mob): Wonder how long they'll stick?

Voice (feminine from the mob) Shut up, you ain't got no romance. Just because you're a scrapper, don't say that married life can't sometimes be sweet and peacelike.

Mingo. Here, they come! Big. Hope I make the front page.

Policeman. Push, back there, make room.

Wedding party emerges. In lead—Westmore and his bride. Mrs. Vedda Westmore, with her daughter, holding her hand, emerge from crowd.

Voice (feminine, from the mob). Don't they look peachy—so romantic. Whose the woman with the kid?

Voice (masculine, from the mob): Perhaps she wants to tell the bride some of those secrets that old married women tell young ones—you know, in advs. My Gawd, she's trying to make the groom. (Mrs. Vedda Westmore has her arm around her former husband). Mrs. Westmore (in a voice hardly audible): Sweetheart!

Westmore. (Looks for a Murad).

(Mrs. Westmore releases her loving hold. Muriel, the child, grabs her father around the neck—Westmore—still searching for that embarrassment dispeller—her Murad).

Muriel: Oh, papa dear, why don't you give mama some money so she can buy me some shoes and send me to school?

Westmore—(can't find that Murad).

The Bride. Gro, boo, boo.

Voice (masculine, from mob): Can you beat it?

Voice (feminine, from mob): Perhaps we're fooled. It may be all for a picture.

Voice (masculine, from the mob): But there ain't no cameras nowhere.

Groom, finally pushes the child from him, tenderly, turns to his bride and smiles—very sickly—then takes a few steps toward waiting auto. Stranger is seen to edge toward the husband. Also Mingo.

Stranger: Here are the papers.

Mrs. Vedda: Yes, darling—you're back on the alimony, you know.

Westmore: Searching for a whole carton of Murads.

Mingo (getting into position with his camera): Hold it, everybody, smile as the gink hands the groom the papers.

Groom takes swat at Mingo. Camera falls to the ground, smashed.

Ad lib policeman in free-for-all. Same for cameramen, spectators and guests.

Finally groom bursts from the mob, pulling bride after him, and reaches the waiting car. To the chauffeur: Westmore, quick, get out of here.

The battle ends. Stranger looks toward the fleeing auto.

Stranger: Hell! take those papers yet.

Muriel: My mamma, when can I get my new shoes?

Mrs. Westmore: Hush darling—look sweet for the photographers.

Voice (masculine, from the mob): You can't fool me—this must be re-takes for that pitcher "Married in Hollywood."

RESUME 'BUGLE SOUNDS' MAY GO OVER \$750,000

Culver City, March 4.

With the renewal of Lon Chaney's contract at M-G, calling for the star to talk, it is understood the studio will soon resume on "Bugle Sounds," a picture which Chaney protested going taker. Director George Hill and a cameraman spent several weeks in Africa shooting back the scenes between the French Foreign Legion and tribesmen for this film.

Feature is expected to cost upwards of \$750,000 and Hill is expected to complete direction of "The Big House."

Bill Against Chains

Providence, March 4.

Legislation designed to prevent control of local theatres by monopoly and making any such contracts illegal, has been introduced by a ranking member of the majority party in the Rhode Island General Assembly.

Measure has the backing of independent exhibitors who resent invasion of Providence by big theatre chains. Rep. Henry W. Schuchman, prominent Republican, has served notice that he will put up a fight to have this bill enacted before the Legislature adjourns next month.

Bankrupts

Providence Projection Screen Corp., 541 Tiffany St.; liabilities and assets not stated.

Ad Agency's Branch

Los Angeles, March 4.

With most of their clients demanding screen personality endorsements, the J. Walter Thompson advertising agency, of New York and Chicago, will open an office here March 15.

DANBURY'S GIFTS

Danbury, Conn., March 4.

Everything from postage stamps to pianos are being offered by local theatres to get business. Capitol is using two gift nights weekly. House is starving the other five nights.

Palace in the red since it opened a little over a year ago, is making a strong play for business, with prizes awarded on door checks.

Robert Ellis for "What Men Want," Ernest Laemmle, directing, Univ. Lionel Belmore to "Mile. Modiste," FN.

Continuous Record-Breaking Performance

RICHARD

Barthelmess

25 Showings
21 Records

"Broke all records" . Stanley, Pittsburgh

"Exceeded all records New Haven, Bridge-
port, Hartford" D. Jacobs

"Exceeded record-breaking business done
with 'Sally'" Pantheon, Toledo

"Unanimously acclaimed greatest picture
of year" Sheas Century, Buffalo

"Good for three weeks"
. Peskay, Stanley, Phila.

"Turned away as many as we showed to"
. Mainstreet, Kansas City

"Impossible to handle crowds"
. Community, Miami

"Greater than 'Sally' and 'Nanette'"
. Paramount, Atlanta

3 weeks at State, Detroit

3 weeks at Warner's Downtown, Los Angeles

3 weeks at California, Frisco

"Business great. Holding for 2nd week"
. Metropolitan, Washington

"Best entertainment of year"
. Palace, Montreal

"Greatest attraction for winter vacationists"
. Warner Bros. Theatre, Atlantic City

"Greatest box-office attraction of season"
. Palace, Dallas

SON OF THE GODS

With
CONSTANCE BENNETT

in REX BEACH'S

Great story directed by FRANK LLOYD

Screen Version and dialogue by Bradley King

TECHNICOLOR SCENES

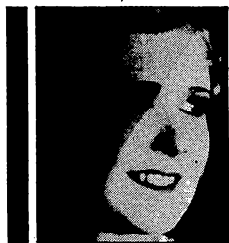


The Biggest Hits This Year Are
FIRST NATIONAL and VITAPHONE Pictures

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

NOW

**First National
Has The Three
Outstanding
Smash-hit
Sensations
Of The
Industry!**



M A R I L Y N M I L L E R

in the all Technicolor Production

S A L L Y

With Alexander Gray, Joe E. Brown, Pert Kelton

Unmatched Grosses. Unbelievable Profits. Extended runs everywhere



RICHARD

BARTHELMESS

In The Supreme Box-Office Sensation Of The Century

SON OF THE GODS

From Rex Beach's Great Story With Constance Bennett.

Part Technicolor



**N O, N O,
N A N E T T E**

with Alexander Gray, Bernice Claire, Louise Fazenda

Part Technicolor.

Fastest Girl-And-Music Comedy-Romance Ever Produced

First National &

VITAPHONE
REG. TRADE MARK

Pictures

SOON

**When New
Records Are
Made, These
Three First
National
Pictures Will
Make Them!**



SONG OF THE FLAME

**Will Be Heard 'Round The World
with Alexander Gray, Bernice Claire, Noah Beery, Alice Gentle
All Technicolor. 5000 in the cast!**



SHOW GIRL IN HOLLYWOOD

**with Alice White, Jack Mulhall, Blanche Sweet, Ford Sterling, John Miljan
Part Technicolor. Based on J. P. McEvoy's nationally famous best seller**



BRIDE OF THE REGIMENT

**with Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda,
Ford Sterling, Myrna Loy, Lupino Lane. All Technicolor**

SOON!
The Greatest
of All Air Epics

RICHARD BARTHELMESS
in "THE DAWN PATROL"

The Pride and Joy of the Trade

Report Par and Warners Giving Around \$110,000 in Cash Prizes To House Mgrs.—Different Ideas

Two chains, Publix and Warners, have notified their house managers that cash prizes will be distributed amongst the prize winners for the best business stimulators.

This situation is to be gauged for the cash division through increased net earnings by the house or the gross. With Publix it is reported the net profit by the house will decide the leaders for the prize distribution. With Warners it is said the house managing leaders will be chosen according to the increase of their grosses.

Publix, it is reported, will divide \$35,000 in cash for the three months dating from April 1, next. Warners, another story states, will throw \$75,000 into a split pot for the month of March. Or maybe longer.

The idea of the net profit being the deciding factor appears a bit gross to the house man becoming too extravagant in piling up a gross without leaving enough profit, while the gross figuring seems to be a conservative against the house manager falling into too strict an economy wave, to erect a higher net at the expense of the gross. Leaving an argument against either.

It is said the total amounts of the respective prizes will be split several ways, and to include each theatre division within the chain, rather than as a grand prize for the entire circuit. In the general split any number of house men may find themselves declared in, with the probability the different chains will set a quota on which house and division to insure rapid attention to all details, including or excluding economy.

Division Managers
It is expected that with the first division and the house managers seeing real currency split up among the victors, the second period within each organization will bring forth spirited house men for the succeeding melon cuttings.

It's something new and strange for house managers, with most of the latter believing they are of a forgotten era, just a part of the stamp system, and not expected to know about bonuses. Especially is it believed those house managers will snap up their spines and get down to cases who have been told to believe that their division manager is in reality the chain's general operator.

House managers who are informed that the division manager is the czar and don't dare to wire or write except through his office may come back to the living if some of themselves in the money. What may become of the highway division manager, no one seems to care, with the general operators and their staffs only wish that those highways will be snatched out sooner or later—the sooner the better.

Would Void Homan Deal

Chicago, March 4.
Lottie Cooper, for the Homan Theatre Co., which operates the Twentieth Century and Gold theatre southwest spots, has filed suit against Edwin H. Silverman and Sidney Spiegel, Jr., of the Essaness Theatres Corp. to restrain Silverman and Spiegel from proceeding against the theatres, and to set aside certain deals which the complainant charges were illegal.

According to complainant, Silverman inveigled her to sign certain papers which gave him control of the houses.

Superior Court has issued an injunction against Silverman and Spiegel restraining them from proceeding with operations in the houses and ordering them to show cause and to deliver books covering the time of their operation.

JUST A DECREE TO MINN.

Minneapolis, March 4.
Film distributors here have been served with Judge T. Thacher's decree ordering the dissolution of arbitration boards.

Local Film Board of Trade has made no effort for many months to enforce arbitration, so the decree was meaningless locally.

Sleep Thru Fire

Chicago, March 4.
Fire in the Empire, grind house, meant nothing to the usual crowd of sleepers, who go to a picture and a snooze for a dime. They snored peacefully while fire blazed and gutted a place in the projection room. A print of "Untamed," (M-G) was destroyed.

IOWA'S FIRE EPIDEMIC; RKO HOUSE INCLUDED

Davenport, Ia., March 4.
Epidemic of theatre fires throughout the state recently was topped by the backstage blaze at the local Capitol (RKO) last Friday.

Workmen welding, sound equipment with an acetylene torch ignited a drop. Fire gutted the stage, scenery and damaged the organ. Theatre closed that night but reopened Saturday afternoon with sound equipment rushed from Chicago. Damage estimated at \$30,000.

At Charleston, Ia., last week fire destroyed the Ritz theatre, owned by Harry Cramer, with a loss of \$40,000, including sound equipment. Lincoln theatre building, near the blaze, had its walls dynamited in an attempt to halt advance of the flames. Damage was \$30,000 here. Woodbine theatre, at Woodbine, Ia., also suffered from fire of unknown origin. Wire consumed here, too, for loss of \$7,000. House owned by Fred Oviatt, who will rebuild.

Dept. Justice Turns Down Oils on Advance Attitude

Washington, March 4.
New policy of the Department of Justice of going over contemplated mergers in advance for either an approval or a warning of a suit is now coming back on officials there. Picture industry was the first to be picked on, Fox being the initial sufferer, the Department approving the Loew purchase and then withdrawing approval.

Now, two of the oil companies, Standard and Vacuum, want to merge on a massive scale. Oil firms attempted to get the attitude of the Department in advance, as did Paramount and Warner but the oil group was given the same answer. Instead of approving the idea, however, the oils are forcing the Department into a test case.

Result of this will undoubtedly have considerable bearing on future picture mergers.

Department of Justice will contest the Fox attorneys' claim that any governmental action in the Fox stockholders' hands is properly a matter for the Federal Trade Commission.

Department will file in New York today (Tuesday) petition for a hearing, March 11, to test its jurisdiction under Section Seven of the Clayton Act. Department is hoping the judge will rule in its favor and dismiss the present.

Meanwhile the department is pressing against Warners demanding that this company make another answer because its first consisted of irrelevant material which meant nothing, according to officials.

Mae Murray Out

Hollywood, March 4.
Tiffany is withdrawing its option on Mae Murray.
Company foregoes three additional Murray pictures permitted by option.

MATSON BOATS WIRED

Hollywood, March 4.
Matson Steamship Co., operating five passenger ships between here and the Orient, installed its first sound equipment, RCA, on the Radio's "Girl of the Port" got the oceanic premiere.

Other boats belonging to the company will be wired as they arrive at San Francisco.

JANTORS' DEMANDS

Chicago, March 4.
Theatre Janitors' union is asking for a six day week, eight hour day, and minimum of \$60. an hour for men and 70c. for women, on the contract which goes into effect March 11.

Consensus is that the Janitors will get, at most, \$2.50 weekly increase.

COURT ACTION FAVORED IN CHI. MUDDLE

Chicago, March 4.

With arbitration out and claims piling up, local exchanges are definitely set for court action. Several cases have already been taken to the county court. This district averages \$500,000 annually in claim squawks. Since the Thatcher decision exhibits have been jumping contracts, refusing to pick up prints, and in other ways cutting up.

To remedy the situation the local distributors are searching eagerly for some means of hitting the rampant exhibitors' around. Recourse to the courts seems to be the first selection. Most of exhibitors, however, feel that it's a long way off before legal action can touch them, and the exchanges are also wary of the legal steps. Several are giving in to exhibitors' demands and rewriting contracts. Other exchanges are using their special features as the usual club.

With present contracts expiring within eight weeks distributors are planning a return to the old deposit system. Several will demand 25% down on the signing of the papers.

MGR. MICHAELS DIES ACTING AS PEACEMAKER

In an effort to pacify two women, who had engaged in a wordy battle in Loew's 42d Street theatre near the corner of Central and 42d St., Friday night (25), Abraham Michaels dropped dead of a heart attack. Mr. Michaels was manager of the house which plays only future picture mergers.

The police arrested Mrs. Marie Stovore, of 213 East 58th st., when they were told that she had struck Michaels with a brief case containing books. Following the blow, Michaels took a few steps and then toppled over.

Dr. Munasak, of the Ruptured and Crippled Hospital, who was summoned, stated that heart trouble had caused immediate death.

Mrs. Stovore was taken to the East 42d Street station, pending further investigation.

BEACON STICKS TO PICS.

Warner Bros. will not play vaudeville at the Beacon, New York. House remains straight pictures.

Warner booking office contemplated playing Winnie Lightner at the Beacon as one of her four contracted stage spots, but the deal missed fire. Installation of a stage policy at the Beacon went out with Winnie.

AUGUSTA'S NEW HOUSE

Augusta, Me., March 4.
Erection of a new picture theatre here is planned by the Cloutier Real Estate Co., states one of the big film chains is behind the house, but no names are mentioned.

Augusta Theatre Co. currently controls the town's two theatres, the Colonial and Opera House.

Peter Milne is writing a Western at Pathé for Eddie Quilian.

Jimmy Stuart for scenario dept. Col. Russell Ball for stills, Gloria Swanson's "What a Widow."

Vic Potel, Don Terry, Wesley Barry, Frank Glendon, Harry Von Meter, and Marjorie Kane for "Down by the Rio Grande," Tiffany.

Frank Alberson for "So This Is London," Fox.

Inside Stuff—Pictures

With producers thinking up pretty names for shorts; the trailer lads are planning to change the name of their product to something classy. They figure that the public has commenced to notice the trailer, and that while that name is oke for the trade the public needs a milder handling.

According to trailer disciples the talker advertising film has opened up new fields and has demonstrated to both the exhib and the public that the trailer can be as interesting as any short, and can be made a definite part of the entertainment. In fact, some indies here are running trailers instead of shorts.

Plans were to run a nation-wide contest for a name but the trailer men are off this idea because of the squawks and kickbacks usually resulting from contests.

"Lone Star Ranger" (Fox) is the big surprise of the year in the mid-west. It has been doing better than many specials, and in many spots has bettered the mark of "Cockeyed World." Picture rates as a tremendous money maker for the exhibs, who had the film down on the regular contract list, with picture grossing an average of \$7,500 weekly on a rental of \$2500.

At the Fox Monroe, small Chicago loop spot, it came within an ace of breaking the house mark. At the Norshore, top spot of the K. & C. circuit, it played to holdout trade, and ripped through the Great States houses throughout Illinois, breaking records and bettering figures of big specials. Trade was so evident on the film, that Publix grabbed the picture for all its A houses.

President Hoover has sent the name of U. S. District Judge Thatcher, who held the uniform contract and compulsory arbitration to be illegal, to the Senate as the new Solicitor General of the U. S. to succeed Chief Justice Hughes' son who resigned when his father was elevated to the Supreme Court.

Move by the President is taken in Washington as an official okay of Thatcher's record as a judge, the outstanding feature of which was his decision which has so upset the picture industry. As Solicitor General he will have charge of the Government cases in the Supreme Court. In the usual course he would be in the unique situation of defending his own decree before that highest court should his picture decision ever reach that tribunal. It is not held likely, however, that Thatcher would appear as counsel in such a development, he requesting another of the department's attorneys to appear in his stead.

New angle for the small exhibs in the Chicago district is the sudden realization of the value of exploitation. Indies in this locality have, in the past, been satisfied to sit back and let the loop de luxers exploit pictures, and expected the public to remember the exploitation when the films hit their small houses.

New angle, however, is seen in the sudden advertising and general exploitation spurge by the small theatres. They are going in big for spreads in the dailies, even hiring press agents and artists by banding together for group exploitation. They are all plugging with the idea that their sound is as good as that of the loop houses.

Starting this month, Paramount-Publix will begin its campaign to convert the signs all over the circuit to read Paramount-Publix. Changes will not be drastic, but the original labels, such as Kunsky, Finklestein & Ruben, Saenger, etc., will be made very small and secondary.

In the smaller districts, the changes will go into effect immediately, and in time the names of the names will be removed entirely. The name of Balaban and Katz will be the last to be eliminated.

At the Kamera, Berlin, in the habit of showing film revivals, two picture versions of Hans Heinz Ewers' novel, "The Student of Prague," are on view. One was made in 1913, with Paul Wegner in the lead, and the other in '28 with Conrad Veidt. Latter work is still satisfactory fare, made especially so by the playing of Werner Krauss in a devil role. Old picture is hopelessly antiquated, so the house got the idea of.

(Continued on page 54)

Fox's Many Offers

(Continued from page 5)

amount-Publix and Warners as hopeful of securing the Fox west coast chain.

One story is that if William Fox should die and agree to vacate the Fox presidential offices, he will declare in advance his preference as the purchaser of the Loew stock held by Fox Film. That preference is claimed to favor the Nicholas Schenck group, from whom William Fox made the original purchase. At what price Fox might sell Loew's is problematical, but an inkling is on that, for which Fox paid about an average of 110, would be stood off, it is claimed, if Fox placed the present profit possible on a Fox West Coast sale against it.

As Variety went to press Justice Aaron J. Levy, who received briefs yesterday afternoon (Tuesday) at two o'clock in the suit for an order to show cause why Halsey, Stuart and Electrical Research Productions should not be restrained from voting 50,100 shares of Class B stock in Fox Films and 100,000 shares of Class A stock in Fox Theatres, stock held by the Bankers Trust Co. and which only William Fox can now vote, said that his decision may not be ready until after 10 a. m. today (Wednesday). This is the hour scheduled for the stockholders' meeting of Fox Theatres to consider banking plans submitted. If his decision is not ready by that time Justice Levy stated that a postponement of an hour or two, longer if necessary, would have to be made.

While Justice Levy was considering the case before him, details of the Halsey, Stuart & Co. banking plan were made known. This is called a plan offered by the voting trustees which means John E. Otterson and Harry L. Stuart, trustees, with William Fox under

an agreement dated Dec. 3.

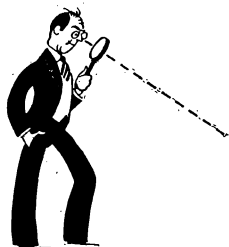
This plan proposes offering of \$40,000,000 of 6% debentures and 100,000 shares of Class A new common stock to stockholders at \$30 a share in proportion to holdings. Offering will provide a total of \$74,500,000 and will be available to both Class A and B stockholders in Fox Films. These new debentures are convertible into common at \$30 a share for each \$1,000 bond after 6 months and within five years. No preferred stock, as planned under the opposition (Lehman Bros) plan will be issued and the total compensation to Halsey, Stuart will be less than 10% or the difference between 40% and whatever figure the debentures are offered at.

Also the Halsey, Stuart plan differs from the other in that there will be no bonus in common stock to Fox Film. Under the plan, Fox Theatres will create an issue of \$40,000,000 in 7% debentures to be offered to stockholders of Fox Theatres and underwritten by Fox Film. Attorneys for Otterson and Stuart claim their plan is cheaper than the other by \$30,000,000 and provides for \$3,050,000 more at the start.

Only Fox Can Vote
Justice Levy declared late Tuesday that he had not yet gone over the Halsey, Stuart plan thoroughly. His only comment on the injunction proceedings before him was that as things now stand only William Fox can vote stock held by Bankers Trust.

It is unusual for a State Supreme Court to decide an issue bearing upon proceedings of any nature pending in a Federal Court. Justice F. J. Coleman, hearing receivership actions, told Justice Levy, according to the latter, that he still will try to avoid receivership.

STUDY THE PATHÉ COMEDY RELEASES FOR



Darktown Follies

The kings of "colored" comedy, Buck & Bubbles, in another of their already famous Hugh Wiley Saturday-Evening-Post stories.



His Birthday Suit

The Gordon Bostock production of a hundred laughs, with Dr. Carl Herman, Steve Mills, Billy Green, Cliff Bragdon. A vaudeville hit!



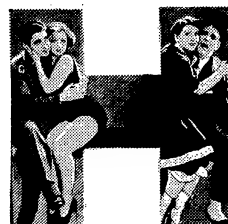
Fifty Miles from Broadway

Peppy stepping in Rubeville! With Harry B. Watson, Keg Merzville, and Olga Woods. Another G. B. Maddock left production.



Honest Crooks

Buck & Bubbles gallivanting with spooks, seers, and fortune-tellers, in a hilarious all-colored comedy. A left not from start to finish.



The Beauty Spot

Gals and gags galore. With Bobby Carney, George McKay, Doris Dawson, Marie Dayne, and Eddie Elkins world famous orchestral.



YOU'LL SEE
WHY 4 OUT
OF EVERY 5
THEATRES
WIRED FOR
SOUND ARE
PLAYING

PATHÉ

COMEDIES

The UNITED ARTISTS HIT RECORD IS NOW 13 OUT OF 13 PICTURES RELEASED

Joseph M. Schenck presents

HARRY RICHMAN "PUTTIN' ON THE RITZ"

with JOAN BENNETT
James Gleason — Lilyan
Tashman — Aileen Pringle
MUSIC and LYRICS
IRVING BERLIN

Directed by
Edward Sloman

Joseph M. Schenck presents

HERBERT BRENON'S "Lummox"

From the Best Seller
by FANNIE HURST

with
Winifred
Westover

Ben Lyon — Edna Murphy
William Collier, Jr.

Joseph M. Schenck presents

FANNY BRICE "Be Yourself"

with HARRY
GREEN

Robert Armstrong

Directed by
Thornton Freeland

Inspiration Pictures presents

HENRY KING'S "Hell Harbor"

with LUPE VELEZ

Jean Hershow

John Holland — Al St. John

One of most
unusual romances ever filmed

"Puttin' on the Ritz" is the present \$2.00 sensation of N. Y.

Newspapers praised it as best all around entertainment of the year.

"Richman puts over his songs like a million dollars," said the Graphic.

"Boy, O boy, will this one clean up at the box-office—and rightfully," said the News. "The best talkie-single to reach Broadway."

"A box-office hit. A triumph for United Artists. A picture that gets under your skin," said the World.

"Lively, tuneful and effective songs that stand every chance of a deserved radio, phonograph and orchestral popularity." —Tribune.

"Joan Bennett so beautiful audience broke into audible spasms every time she walked across the screen." —Post.

"Jimmy Gleason is grand and Lilyan Tashman amusing." —Journal.

"'Lummox' is easily one of the finest pictures to date." —Kann in Motion Picture News

"The talkies have shown nothing more absorbing. A picture of unusual entertainment quality." —San Francisco Call and Bulletin.

"'Lummox' wins high praise. Is powerful, compelling." —San Francisco News.

"Will leave its imprint upon the memory of all who see it. Miss Westover's portrayal one of the most profoundly impressive that the screen—silent or sound—has given us." —Examiner.

"Woman should fall heavily for 'Lummox.' Will find it vital, unusual and decidedly lovely." —Louisville Courier Journal.

"Excellent work by Fannie Brice. Harry Green is very funny. Good dancing and singing." —Hartford Courant.

"Fanny Brice always funny and ebullient in spirit. Harry Green is a whole show in himself. Comic and smart. Armstrong with another pugilist characterization that is clever and convincing and at the same time entirely different." —Detroit Free-Press.

"Just what her customers like. Sings 'Cooking Breakfast for the One I Love' and 'Kicking a Hole in the Sky'—her gestures and rapidly changing expressions bring back fond memories of Old Folies days." —Detroit News.

"'Hell Harbor' can stand on its own legs without any ballyhoo because it measures up to every standard of a great photoplay. This is a mirror reflecting the emotions of mankind, romance and lust, greed and the joy of youth."

—Tampa Morning Tribune.

"It's guaranteed to cure the worst case of extreme ennui brought on by an overdose of synchronized boom-boom. Lupe Velez is gorgeous—a small sensation."

—Screenland Magazine.

"Mark this down in your date book as something that should NOT be missed."

Exhibitors Herald.

FASHIONED BY UNITED ARTISTS means BUILT FOR BIG BUSINESS

Mary Pickford's "Coquette,"
Roland West's "Alibi,"

Ronald Colman in "Bulldog Drummond" "Condemned," Gloria Swanson in "The Trespasser," Norma Talmadge in "New York Nights," Mary Pickford and Douglas Fairbanks in "Taming of the Shrew," "The Locked Door," "Three Live Ghosts."

The ARISTOCRATS of the SCREEN

A MESSAGE TO YOU FROM . . .

S. R. KENT



The Vagabond King



Sarah and Son



Honey



Roadhouse Nights



Young Eagles



The Benson Murder Case



Ladies Love Brutes



The Light of Western Stars



Paramount on Parade



The Big Pond

I DON'T often address you in print. But since my return from Europe I have seen and heard things which I believe you should know for the good of your box office.

I have personally screened 10 coming Paramount Pictures. I have received information by telephone or wire almost daily from Mr. Lasky, who is at our Hollywood studio. I have checked carefully every Paramount release. *This is certain:*

THE FINEST PRODUCTIONS IN PARAMOUNT'S CURRENT GROUP ARE COMING BETWEEN NOW AND AUGUST — AND COMING IN QUANTITY. For example:

"THE VAGABOND KING". Showmen agree it's the finest piece of entertainment yet produced. Business in New York, Philadelphia and Palm Beach, where it has opened \$2 runs, backs their judgement. The fact that 35 of America's ace theatres have voluntarily raised admission prices 33 1/3% or more for this attraction speaks for itself.

"SARAH AND SON". With Ruth Chatterton rising above even her work in "Madame X" and "The Laughing Lady". One of the real big dramatic punches of 1930.

"HONEY". Starring Nancy Carroll, with Lillian Roth, Skeets Gallagher, Harry Green, Stanley Smith and others. A musical comedy with everything "Sweetie" had, and more.

"ROADHOUSE NIGHTS". Listed by Photoplay Magazine among the best pictures of the month. With a tip to watch the new comedy sensation, Jimmy Durante. Motion Picture News calls him "the Charlie Chaplin of the talking screen".

"YOUNG EAGLES". Charles "Buddy" Rogers and Jean Arthur in a second edition of "Wings".

"THE BENSON MURDER CASE". Latest and best of the "Philo Vance" mystery stories. With William Powell, Eugene Pallette and the others who made this series Grade AA box office.

"LADIES LOVE BRUTES". Starring George Bancroft, whom Variety's annual poll names the biggest drawing card on the screen today.

"THE LIGHT OF WESTERN STARS". With Richard Arlen, Mary Brian



and Harry Green. By Zane Grey. Mr. Lasky wires me that this is an even better outdoors all-talker than "The Virginian".

"PARAMOUNT ON PARADE". With every big star on the Paramount payroll in it. A giant musical comedy different from anything this business has yet seen.

"THE BIG POND". Starring Maurice Chevalier in a modern American comedy romance with songs and Claudette Colbert. This should top "The Love Parade".

"SAFETY IN NUMBERS". "Buddy" Rogers in a musical show with three beautiful girl heroines and six song hits.

"HIGH SOCIETY". Jack Oakie, the comedy craze of the hour.

"DANGEROUS NAN MCGREW". Helen Kane and big Broadway cast in a singing comedy melodrama. (Paramount gives you the new stars while they're hot.)

"THE TEXAN". With Gary Cooper. Companion picture to "The Virginian".

"TRUE TO THE NAVY". Clara Bow and a whale of a Bow title.

"THE RETURN OF DR. FU MANCHU". With Warner Oland and the fine cast that did so well in the first "Fu Manchu" hit.

"THE BORDER LEGION". Richard Arlen, Mary Brian, Jack Holt. By Zane Grey. The demand today is for big action-studded talkers like this one.

"THE DEVIL'S HOLIDAY". Nancy Carroll in a down-to-earth drama written and directed by Edmund Goulding, who made "The Trespasser".

"YOUNG MAN OF MANHATTAN". The best selling novel of 1930 from coast to coast. Claudette Colbert and Charles Ruggles heading the cast.

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J.R. Keist



Safety in Numbers



High Society



Dangerous Nan McGrew



The Texan



True to the Navy



The Return of Dr. Fu Manchu



The Border Legion



The Devil's Holiday



Young Man of Manhattan



Sound News

*They rolled in the aisles
with laughter*

at the Colony Theatre,
(N. Y.) preview, where
the picture was put on
without advertising and
without previous an-
nouncement. Ain't it
marvelous the way news
of a great picture gets
out!



Directed by
William James Craft

The laughter starts in the first
hundred feet when Cohen tries
to master "'Tis a braw
bricht moon licht nicht
th' nicht"—and the roar
keeps up for the rest of the
picture!

The COHENS & KELLYS in SCOTLAND

WITH THE FOUR ORIGINAL COHENS AND KELLYS.

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VERA GORDON · Kate Price *presented by* **CARL LAEMMLE**

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"LAMARSEILLAISE" . . . JOHN BOLES in "THE SONG OF PASSION"
. . . MARY NOLAN in "SHANGHAI LADY," "UNDERTOW" and "BAR-
BARY COAST" . . . PETER B. KYNE'S "HELL'S HEROES" . . .
JOSEPH SCHILDKRAUT in "NIGHT RIDE" . . . "DAMES AHOY" . . .
"THE SHANNONS OF BROADWAY" starring THE GLEASONS . . .
"THE STORM" . . . "WHAT MEN WANT" . . . "BROADWAY"
. . . "SHOWBOAT" . . . and the two biggest of them all—PAUL
WHITEMAN'S "KING OF JAZZ" . . . "ALL QUIET ON THE WEST-
ERN FRONT."

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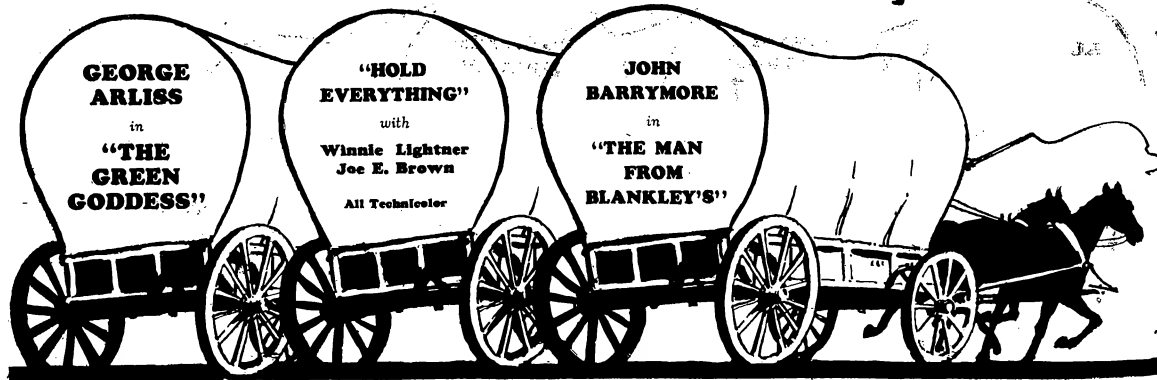
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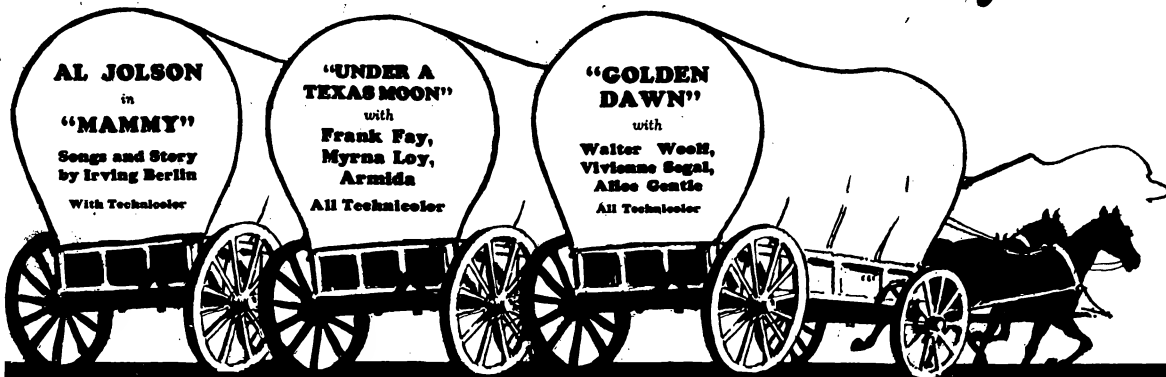


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THE WEST



Golden Hits on the way !!



Behind the Keys

Vancouver, B. C. Pantages theatre has been renamed the Beacon. Name adopted following the severance of relations with Pantages. Pictures are being shown exclusively.

Other Pan houses in the Dominion are to change also.

Boone, Ia. Strand theatre rebuilt after the recent fire, has been sold by Roy E. Benson to L. A. Tillotson of Osceola. Will play pictures.

LaPorte City, Ia. Icy walks and impassable roads has had the local Pastime theatre out of business the past five weeks. Finally opened last week.

Montreal. Demonstration of corsets on living models was featured on the stage of the Capitol theatre by Manager Harry Dahn during the engagement of "Happy Days" (Fox). Only at the 11 a. m. shows and these were labeled "Ladies Only."

St. Paul, Minn. Promoted from the publicity and advertising department in the Twin Cities, Frank Burke has been appointed manager of the RKO President theatre, St. Paul.

E. A. Synder, assistant manager

and treasurer of the house, has resigned.

Louisville. Local scribes gave a farewell dinner to Col. Harry E. Long, manager of Loew's and United Artists' State theatre.

Col. Long will be transferred to Syracuse. He is succeeded here by Walter McDowell, formerly manager of the Mark Strand in Syracuse.

Salt Lake City. M. H. Gustavson appointed Warner branch manager here. M. F. Keller transferred to management of the Portland branch. A. H. Huot has been moved from Portland to management of the Seattle branch, replacing R. C. Hill.

Detroit. Butterfield circuit in Michigan is opening two new houses with a straight picture policy. Soo, at Sault St. Marie, seating 1,300, opens March 12, and the Michigan, at Jackson, seating 800, opens in April. Bijou, Battle Creek, first house built by W. S. Butterfield, will be closed and remodeled.

Spokane. A gag trailer run by Ray A. Grombacher of the Spokane Theatre, Inc., in his four houses here,

is credited by business men as being responsible for the defeat of proposed change in city time. The idea was sponsored by the Spokane Theatre Managers' and Owners' Association, also headed by Grombacher. The trailer read:

"Twelve o'clock sun time is 12:10 in this city. If you change the present time to mountain time it will be 11:10 sun time when it is 12 o'clock Spokane time. At present we enjoy an almost perfect sun time in this state. Why change it? Spokane depends largely upon the surrounding territory for trade. The farmer prefers sun time. Why not cater to the man who spends his money with us and be ready to do business with him at the time that suits him?"

Interest in the fight of the theatres caused two dailes to prepare straw ballots on the time vote. Permanent time change is out. Daylight saving was made optional in the poll. This clock change would be effective only during the summer months.

Pine Bluff, Ark. G. J. Meredith was not appointed Publicity manager here, as reported. He is in the New York general office.

Ruth Riatt and Dick Sutherland, "Caribual" Pathe. Eddie Foyer, Roscoe Ates, Eddie Lambert, De Witt Jennings, George Marion, John Miljan, Karl Dane, Tom Wilson, Tommy Jackson, Lewis Stone for "The Big House," M-G-M.

Dizzy Words and Music

By Bob Landry

A sagacious maxim that comes down from antiquity says, in effect, that he who writes a nation's songs rules its fate. This, now, is somewhat of an exaggeration, yet it is unquestionably true that Tin Pan Alley, for all its own innocence of possessing such power, does exercise a tremendous influence over the American people.

This is accomplished without intent or realization by the songwriters and publishers who have their ear to the ground, their eye on the public press and their finger on the pulse of the country.

Any event of importance is immediately embalmed in some hack tune. This has the effect of crystallizing public sentiment through lyrically expressing the trite, conventional reactions to any given situation.

It is because the song business is keyed to the lowest mental pitch that it strikes an appeal to the greatest number. Gilbert and Sullivan have a comparatively limited, if idolizing, audience. So, too, the other writers entitled to respect and consideration in the field which, for all that, is a better classification, comes under the all-embracing name of "popular music."

The Uke

It's the cheesecakes, the dogs, the chiselers of the music racket that probably, unconsciously, exercise the greatest influence on the masses. Any Filipino or Mexican can "get" their lyrics and the arrangement of notes perfectly adapted for that monstrosity, the ukulele.

These songwriters exploit moth-

erhood into a mania, and go Rotary about any old half-baked, klux-ridden Dixie backwash. They make love in kindergarten terms, turn Sunday school superintendent about proles whom they term "faded roses" or "butterflies," and otherwise trade upon primitive mass ideas.

Grammar isn't held in very high esteem within the environs of Broadway, and through its songwriters that disrespect plus a careless and unsavory slang is extended to the country as a whole. This alone is a tremendous power lodged in the piano rooms of music firms.

Songwriters are seldom idea-makers. They simply take an idea that has gained headway and, by expressing it in naively lyrical terms, slide it into the everyday life of the nation.

For Coin Only

Catch phrases, realistic bromides, hero worship of a Lindbergh, pass into the coinage of proletarian lingo and add to the store of ready-made ideas. That, in general, this influence tends to strengthen virtue and honesty is simply because the writers recognize virtue as a paying theme and not that they are expressing any inner urge within themselves.

A few songs become classics and sell indefinitely, but most of them are just casual visitors. They are, as they come, echoes, rephrasing, hashovers of standard hokum enshrined in a new lulling arrangement. But in the aggregate their influence is tremendous and there exists no more potent form of propaganda.

Music has been in and a part of and its application of ancient principle since the beginning, but the music business is not so very old. ciples to this dizzy generation is having some peculiar results.

WEST COAST NOTES

George Manker Watters is writing script for picture Win. Howard will direct, "The Fatal Wedding." Elliott Clayton also to make a screen treatment for Fox.

Title of "In Love With Love" changed to "Crazy That Way." Fox. "Margin Mugs" changed to "Caught Short," M-G.

Lawrence Grant, to "See Naples and Die," W.B.

Kenneth Thomson, David Newell and Tom Dugan "Under Western Skies," FN.

Ben Lyon opposite Mary Nolan in "What Men Want," U.

Al Santoli to direct "The Sea Wolf," Fox.

Douglas Doty writing original story, "Jazz Daughters," Col.

Gene Markey will remain under term contract to M-G to write another for Marion Davies.

Bennie Hall in a Mack Sennett short.

Wheeler Oakman in "The Big Fight," James Cruze production.

Matilda Comont in "Singer of Seville," M-G.

Walter Pidgeon's option taken up by FN.

Gavin Gordon signed for term by M-E.

Albert Gran to be featured by Par in "Follow Through."

Charles Selton in "High Society" with Jack Oakie, Par.

Norman McLeod writing original, at Par.

Joseph Krumgold engaged for foreign publicity, Par.

Arthur Housman and Harry Radlo.

Francis McDonald, "Cooking Her Goose," Radio.

Nat Carr, Charles Kaley, Joan Gaylord, Jeannette McLord and Ethel Davis "Red Heads," short, Pathe.

Andre Cheron "Hell's Belles," Fox.

George Hull writing staff at Tiffany.

Bram Fletcher, "Solid Gold Article," Fox.

Randolph Scott, "Born Reckless," Fox.

Lumsden Hare "So This Is London," Fox.

Connie LaMont in "Three a Day," Col.

Fred Kohler and Loretta Young for "The Right of Way," FN.

William Holden for "Holiday," Pathe.

Roscoe Kearns for "A Practical Joker," Fox.

Greta Granstadt to "Fox Follies 1930," Fox.

Lewis Stone to "Romance" M-G-M.

Ray Hughes and T. Roy Barnes to "Carnival," Pathe short, Wallace Fox directing.

Eddie Lambert to M-G for "March of Time."

Armida and Don Terry to "Down by the Rio Grande," Tiffany.

Yvlin Ureaneff, Dorothea Walbert and Billy Butts to "The Medicine Man," Tiffany.

Robert Ellis and Hallam Coolley "What Men Want," U.

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THE ever-growing success of *Sonochrome* is based on one simple fact. This Eastman film meets the demands of the new-day motion picture, by giving both color and sound-on-film—at the cost of ordinary black-and-white.

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AFTER 3 YEARS
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EVA
PUCK

SAMMY
WHITE



We are grateful to
MR. FLO ZIEGFELD
for his helpful direction and for
the weekly pay check for the past
three years.



And we thank
MR. STANLEY SHARPE
for seeing in us "Ellie" and
"Frank" in "The Show Boat."

PHOTO BY PINCHOT

WHO HAVE
CREATED and PLAYED
"ELLIE and FRANK"

FOR THE LAST THREE YEARS IN "SHOW BOAT."

AS "THE SHOW BOAT" DOCKS WE LEAVE FOR A FEW
WEEKS' VACATIONING ON THE SANDS OF MIAMI BEACH

Dec. 28, 1927
New York Sun
By Stephen Rathbun

"Eva Puck and Sammy White were a highly amusing team and much of the evening's loudest applause followed their dancing and comic moments."

Dec. 28, 1927.
New York Evening Journal

"Sammy White and Eva Puck are enough to let you forget the vagaries of a willful stock market."

Jan. 4, 1928.

Variety
"Puck and White recently features in their own right in an intimate Vanderbilt theater musical comedy are actually the axis of plot motivation, with their appearances most prolific and their talents registering most consistently."

Nov. 29, 1927.
Cleveland Plain Dealer
By William F. McDermott

"Sammy White and Eva Puck stop the show not once but many times with their dances and their comedy."

Nov. 16, 1927.
Washington Daily News
By Leonard Hall

"Sammy White and Eva Puck hurl in all their vaudeville pertness to bolster up this Leviathan when it begins to sag in the middle."

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Hands Chicago Staggering Smash at RKO Woods . . . Off with a Rush at Erlanger, Phila. . . . Bursts Like Bombshell in Auditorium, Baltimore . . . Primed for Big Met. Premiere at Globe, New York, Friday, March 7.



GRETA GARBO



JOAN CRAWFORD



WILLIAM HAINES



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Your Newest
Star—

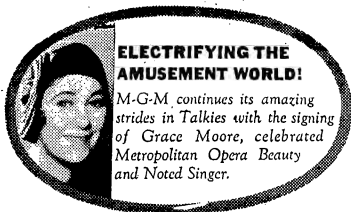
LAWRENCE TIBBETT

"The Rogue Song" in its 2nd month in New York and Los Angeles at \$2 is playing to absolute capacity. The Star Maker, The Hit Maker!

METRO-GOLDWYN-MAYER

ELECTRIFYING THE AMUSEMENT WORLD!

M-G-M continues its amazing strides in Talkies with the signing of Grace Moore, celebrated Metropolitan Opera Beauty and Noted Singer.



LET'S GO PLACES

(Continued from page 21)

ensemble, while Dixie Lee is used for three staged numbers. Production reaches its climax in "Parade of the Blues," done as a studio sequence with technicians and cameras in view at the start. It's a double exposure, with chorus in miniature shown stamping on a huge drum as the same chorus parades below in larger dimensions. Showing heaviest in staging is a cabaret number titled "Snowball Man," led by Dixie Lee. Ensemble works in a large snow scene, with chorus entering through mouth of a snow man in the background.

A Hollywood party "Boop-Boop-a-Doops Fox Trot" is introduced by Miss Lee and several couples. Long wags worn by the girls make the number seem downright right. Wagstaff sings "Reach Out for a Rainbow" and "Hollywood Nights" in good tenor. Latter sounds like the picture's only possible sheet click. "Fascinating Devil" is turned into hoke comedy by Richardson and Miss Lynn, although the lyrics don't read that the host of the picture, by the way, is Richardson's.

Frank Strayer rates credit for squeezing the comedy into its success. Close-packed laughs. The Wells dialog furnished a good foundation. Photography is sometimes erratic. After seeing these "intimate scenes of the real Hollywood," customers will still be far from knowing what it's all about. But the glimpses are romantic. Picture originally included shots of celebrities mingling with the cast at a Chinese theatre premiere. No trace of it now.

Maurine O'Sullivan "So This is London," Fox Block, continuity and dialog "See Wolf," Fox.

FRED CRAG, Jr.

In "Mental Diversions"

What "Variety" said while at Oriental, Chicago:

A poorly-staged presentation this week. Called "Fine Types," it features Harry Rose, who, with Fred Crag, Jr., saved the show from being one of the worst in months. Fred Crag, Jr., was big with his triple concentration black-board turn, using memory and speed down writing. Most of the show was painfully weak.

Now—Granada, Chicago Week March 7—Grand Riviera, Detroit Per. Dir. MAX RICHARD

SLIGHTLY SCARLET

(ALL DIALOG)

Paramount production and release featuring Beverly Brent and Clive Brook. Story by Percy Heath adapted by Howard Selsman and Joseph Mandelberg. Directed by Louis Ganer and Edwin H. Knopf. Chicago, N. Y., week of Feb. 28. Running time, 72 mins.

Nothing new, but engaging and interesting. Fair program fare. Romance of two jewel thieves, one an elegant lady, the other a charming English gentleman, with the redemption via love following inevitably just before the malicious master mind gets his.

Miss Brent has first billing on the main title, but house marquee solely bills Clive Brook. That means possibly a lot, or simply that Brook is still under contract to Paramount and Miss Brook is not.

So many cooks with the way having besides the two leads, a brace of directors and a battery of scenarists. So many cooks have managed to keep the broth tasty and reasonably piquant.

Eugene Pallette, as an American nouveau riche in Europe, gets a few chuckles for himself as does Claude Allister with his familiar English dandy. Otherwise the cast is competent, but not memorable. Virginia Bruce is an attractive blonde. Morgan Earle is a prominent-in-legit-but-little-seen. Fans will accept it in a spirit of passive enjoyment and promptly forget.

London

DARK RED ROSES

(British Made)

(ALL DIALOG)

Produced by W. J. W. as British Sound Film Production with Phonofilm (De Forest) recording. Released by W. J. W. Schenker interests. Directed by Sinclair Hill. Based on story by Stoy Amosson. Russian Ballet sequence directed by Georges Balanchin. At Canoe, New York, week March 1. Running time, 88 minutes.

It's a team affair all the way having besides the two leads, a brace of directors and a battery of scenarists. So many cooks have managed to keep the broth tasty and reasonably piquant.

Only one in the cast impressing as redoubtable with his lines is Hugh Eden as Anton, the cellist, with legitimate admiration for the wife of David, the sculptor. Eden at times exaggerates a foreign dandy. This defect is minimized by Anton's few appearances in the earlier footage and by the real support he gives David at the show-down.

port he gives David at the show-down.

In the substantial atmosphere of English suburban life the story is unfolded. Despite the inactivity and lack of detail in the plot for several reels, there is a peacefulness and sincerity seldom accomplished in productions of this kind. For a theme that never awakes from wholehearted qualities "Dark Red Roses" is all the more to be commended for its holding ability.

The mutual interest and admiration of wife and musician is misinterpreted by the husband. But jealousy is fomented with that gradual naturalness characteristic of the entire production. Stewart Rome as the sculptor husband is superior. And the whole of his vengeance, shaped by a desire of his wife for a mould of Anton's classic hands, is unique and suspenseful.

What is almost ghastly but relieved of all crudity by timeliness of the subject, David and Anton are in the sculptor's studio. Anton's hands are locked in a plaster mould. David, at last, explaining his motive, dramatically brings down a long knife apparently to cut the plaster. The swish in the recording is one of the most dramatic details. But it is revealed with agreeable suddenness that Anton's hands are not set free. Simon's hand he has had a practical lesson.

One sequence is devoted to an enactment by the Russian Ballet. Lydia Lopokova, Anton Dolin and Georges Balanchin. This is timely and avoids of any chance of boredom from the country life quietude prevailing until then. It unfolds the old story of Tartar avenging a crime the betrayal of his wife by a friend. Angie is linked in perfectly with the action which climaxes in a rather over-conventionalism in the entire production, however. Italy.

THE WOMAN RACKET

(ALL DIALOG)

Metro-Goldwyn-Mayer production and release. Directed by Robert Ober and Kelly. Based on the play "Night House" by Philip Strang. At Loew's New York, week March 1. Running time, about 60 minutes.

"The Woman Racket" was inspired by a one-night-stand play which had a brief run in the Beck New York, about two years ago. It varies slightly from the cycle in that the cop, Tom Moore, marries the night club hostess, Blanche Sweet. Plenty of action of the true school in the past ring as at the regular stands. Should be all right for cheaper second runs and grinds.

Story may interest as underworld in the interior hinterland spots. Moore has had a cop's uniform on in so many pictures of the last year or so that he is hardly likely to go to figure he's turned to the force. In this one his wife, for the short time they live together in an apartment, never seen by a real patrolman's better half except on the screen dignifies him with "Thomas."

As is expected, the old urge to get back to the club soon socks domesticity. Thomas is responsible because he provides that wife with a beautiful evening gown. The tota's proprietor likes his dames and soon tires of Thomas's spouse for one of her innocent girl friends. But she is hep to the murder of a guy who broke the bank and has to be suffocated by long enough to be stowed away in a trunk and provide the loyal Thomas, now a detective sergeant, with something to shoot for.

In the picture the girl is revived and Thomas gets all of the bad gentry, shooting a half dozen or so, but saving the chief culprit for official burning. Italy.

UNDERTOW

(ALL DIALOG)

Universal production and release starring Mary Nolan. Directed by Harry A. Pollard. Story by Wilbur Daniel Steele. At Loew's New York, week Feb. 28. Running time, 53 mins.

Too heavy for popularity. When the melodrama in "Undertow" gets to work, it does so pretty early, there isn't a laugh or a bright moment to snap an audience out of dependence.

Idea of such a nice looking and apparently intelligent young man as that played by Johnny Hatten to have no other ambition than to run a lighthouse is rather confusing at the start. To make it worse he picks on a beautiful blonde, Mary Nolan, to go with him. And a bit later, he goes blind. And there is a villain chasing his wife.

Just three good performances, and Mary Nolan tops. But three characters and no unusually costly trimmings. Most of the action takes place in the lighthouse interior. Earlier, there are brief scenes on a bench and in a dancehall. Exterior shots of the house on the rock are obviously miniatures.

Story hits dramatic peaks once in a while and frequently muffs some excellent chances. Some awkward dialog for Miss Nolan to handle, too. For the grade B house, it's all right.

Rige.

VENGEANCE

(ALL DIALOG)

Columbia production and release. Based on story by Ralph Graves, with dialog by Robert Lord. Directed by Archie Mayo. Photo-play by the Famous Players-Lasker. At Loew's New York, week March 1. Running time, 53 mins.

A somewhat tedious picture seeking to write a new act of the heat of African Congo and what it does to whites of the more tender-foot legion. It's going to be a struggle for this one almost anywhere. As half of a double feature bill picture looks like a selection.

In background "Vengeance" and "White Cargo" are not dissimilar. Latter was banned by Will Hays and then produced in England for showing in America, having not recently opened over here. Only difference seems to be that in "Vengeance" the hero has not allowed the African heat to drive him to the black vamp seen in a couple of scenes, but instead to the wife of the Englishman who's been sent down to take the hero's job.

Philip Strang, with the English accent, plays the heavy and makes himself successfully obnoxious not only to his wife (Dorothy Revier) but to all the rest, including the natives.

Numerous opportunities for action, but in every scene where fear threatens to fly the action hardly gets past the threat. Some of the dialog is well done, and a couple verbal encounters between Strang and Jack-Holt grip the interest. But in most cases the expected hot exchange of words turns out to be mild. This is one picture where Holt didn't have to use his fists.

which must have seemed strange to him and will to his followers.

Direction is very often stilted, but the settings are effectively African. A couple newsworthy shots of the dark continent have been spruced in to make the picture look real. Hayden Stevenson, as Dr. Fairfax, a vet in the Congo, offers fair comedy relief.

Recording excellent, but in some sequences photography fails to come up to snuff.

Char.

HELLO SISTER

(ALL DIALOG—With Songs)

Produced by James Crune. Directed by James Crune. Released by Paramount. Story by James Crune. Adapted from story by Reita Lambert. At Loew's New York, week Feb. 28. Running time, 70 mins.

"Vee" Newell. Olive Borden. Directed by James Crune. Adapted from story by Reita Lambert. At Loew's New York, week Feb. 28. Running time, 70 mins.

Conservative treatment of a much abused theme and pleasant entertainment anywhere. Film possesses depth and action, just falls short of that naivety which the story suggests, but makes to measure from the b. o. angle for old and young.

Some technical faults, notably a double climax which could be better handled anywhere. Careful analysis rendered to characters and subject matter and the title is good. Gets

(Continued on page 35)

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Thanks to Mr. Sayag, Mr. Lartigue, Mr. Lastfogel and Mr. Ballancourt

Press Stunts

"Spirit of '76" was re-enacted in conjunction with the opening of the **Loew's 175th Street theatre, New York.**

Boy scouts, dressed as Colonial soldiers, paraded along the Heights until they came to the theatre where they drilled in front of the house. Besides this French war veterans were present and also a detachment from the 104th Field Artillery. H. A. Berg did it.

Three RKO theatres in New York are, on rainy days, handing existing patrons umbrellas free of charge. Umbrellas are folding, containing no handle or rib, but are supported by the hands above the head. Adler Shoe Co. is footing the expense of the handouts. These shoes and addresses of stores are advertised inside the umbrellas.

Stunt was arranged by Merritt Franklin.

First air coast-to-coast trip by the largest land plane in the world, carrying a theatrical troupe, is scheduled around March 1 from the Newark, N. J., airport. Arthur Winton, of Western Air Express, is responsible for the flight, working in collaboration with Frank Whitbeck and Eddie Pidgeon of Fox.

Plane is called "The Fox-Fanchon and Marco Western Air Express Aerial House Party," painted on the 32-passenger Fokker. Stops will be made at key cities enroute. Party of guests were taken to inspect the ship, a special parade permit and police escort being furnished for the 16 autos on a route up Fifth avenue to 57th street and down Broadway to Holland Tunnel, an unusual police concession for a Saturday morning on the two New York main stems. Secured by Bert Adler, who handled the eastern end of the plane publicity.

Loew has tied up with 300 Sheffield Farms Stores in New York and suburbs. On the back side the hand bills each store gives away to advertise their groceries the list of each Loew theatre and its program for the week will be printed.

Tie-up, promoted by H. A. Berg, makes a total of 570 stores in New York and New Jersey which are distributing the same form of hand bills.

Radio premieres "Case of Sergeant Brichan" at the Woods, grind house. Jack Hess' campaign for the talker,

though held strictly to newspapers, will be nationalized.

Hess' departed from the conventional copy and typeset for a fling at high-tone, with book-page type and deep shadow art following the "T" idea on the cover of the best-selling novel.

Hess has also outlined an entire campaign, including lobby flashes and display card copy, for fashion shows throughout the circuit. Originally intended for the western division, New York seized the idea for all sections.

Chicago. Morse Candy Co., local manufacturers, gave B. & K. 6,000 window displays as a tie-up for "Love Parade" (Par). Plugged a "Love Parade" of candy for \$1. Arranged by Les Kaufman of the B. & K. exploitation staff.

Denver. Taking the cue from the lost Smith in "Hit the Deck," the Tabor theatre threw a Smith party during the showing of that picture. Special invitations were sent out. Successful.

Toledo, O. Paramount-News-Bee, Scripps Howard tie-up on "New Show Word" with star-guessing, and other features, drew 11,000 entrants. First prize, a trip to Paris, went to Walter Schmidt, Harvard graduate business man, for his winning essay on "Why Toledo Is the Best City to Live In."

Portland, Ore. Orpheum pulled bumper stunt with its "Baby Voice Test." Cameraman waited pre-arranged spots and filmed local babes-in-arms.

Picture, when shown, drew mothers to see how their offspring sized up for future Hollywood possibilities. No art about this, just pure low down craft, but it got 'em.

Providence. Exhibs here have found a new medium of advertising that is helping in more than one way. New wrinkle is getting the theatres, especially the film houses, plenty of ballyhoo via radio and gratis.

Rhode Island Federation of Women's Club has one of its members keep in touch with theatre managers to review all shows to see that the town gets clean entertainment. Managers give this woman plenty of rope and keep her

U. A.'S 7 ALL-COLOR AND PERHAPS MORE

Nearly half of the UA program for the season of '30-'31 will be done in color. Under a contract just arranged with Technicolor, seven pictures are slated to be made entirely in tints, with more likely, depending on what product is lined up later and whether Tech can handle anything beyond the seven.

Five of the seven certain to be done as all-color talkers are "Whoopee" (Eddie Cantor), "Smiling Through" (Joan Bennett), "Love in a Cottage," first to be produced by Irving Berlin; Dolores Del Rio's next following "The Bad One," and Harry Richman's second, to go into production about May 1.

Pictures made for the current season's program with color and exclusive of the seven under the new contract are "Bride 86," in production; "Hell's Angels," soon to be given a world premiere, and "Puttin' on the Ritz," recently opened at \$2. All were part-color talkers.

NEW COAST STRING

San Bernardino Bankers Form Chain—Warners Reported In

San Bernardino, Cal., March 4. Local banking interests have formed Orange-Belt-Theatre-Ltd. The inside report is that Warner Bros. is in on it.

Officially, Frank Shepherdson, vice-president of the American National Bank, is head of the organization, with Dave Rector, owner of the Egyptian, Maywood, also reported having a piece. Company's first house is the New Ritz; just completed and opening this Thursday. Other houses are planned through southern California.

Warner angle comes as an outlet for its first run pictures. Up to now Fox has had this town tied up.

Noble Johnson to "Moby Dick." FN. Virginia Sale and Freddy Fredrick "Viennese Nights." WB.

In good humor. They even go so far as to permit suggestions from her on what selections the house organist should play.

Club member daily broadcasts news of the theatre, giving a brief resume of the various bills. Theatres always get a break in the broadcasts, and the only cost is probably a few ducats weekly.

No Strand H. O.

Pictures playing the Strand, New York, Warner house, will not be held over for a second week unless business is extraordinary, under a decision reached by Harry L. Charnas, managing director of the WB Metropolitan group.

Although the policy is now in force, it will be adhered to with the opening of the Winter Garden as a pop run; it is understood.

"General Crack," current at the Strand, will hit and top the control figure at the Strand, but according to inside dope, will go out Friday after only one week. Formerly many pictures have been held at the New York Strand for two and three weeks. With day-and-date runs between two Strands and Beacon now out, it is understood the policy change on hold-overs was decided so that Brooklyn and the Beacon didn't have to wait too long for the pictures.

HELLO SISTERS

(Continued from page 33)

its name from a church angle. Recording and photography okay.

One song supposedly sung by Miss Borden and Lloyd Hughes, Cast fits, notably George Fawcett and Miss Borden. Fawcett for the brief interval he shows takes grand bow. Miss Borden gives a good performance and carries appeal.

Story is about an heiress wiped a fortune by a grandparent providing she goes to church every Sabbath for six months and doesn't go on a spree. She meets a deacon who's young, handsome and a lawyer. The two fall and in final roundup they elope after he has turned her down because she's rich. It ends happily as they find the will to be a phony.

RED PEARLS

(BRITISH MADE) (Silent)

Archibald Nettleford production. Directed by Walter Porda. Adapted from J. Rudolph James' story, "Nearer, Nearer." Preview at Palace, London, Feb. 18. Running time, 80 minutes.

Gregory Marston.....Frank Peritt Sylvia Radshaw.....Lillian Rich Martin Radshaw.....Frank Stanmore Paul Gordon.....Arthur Tumas.....Kiyoko Takase

Routine meller, well directed but with patchy casting. Lillian Rich too old and cold for her part. Faulters from story within a story treatment, and end very unconvincing.

All about a financier who goes broke having a warring letters from a man he believes he killed, saying he is getting "Nearer, nearer," shoots someone else, thinking it is the warner, and won't say anything when tried except "I shot the wrong man. Japanese pearl expert clears it up by telling girl in series of flashbacks how her father was shot by partner and how he (the Jap) has destroyed the letters which have driven the murderer (Marston) mad.

Too episodic, with characters, except Marston, over sketchy. Marston, played by Frank Peritt, saves the film. His performance is worth a better story.

Safe territory for unwired houses. Of no interest to America except for small houses.

THE SAP

Warner Brothers' production and release. Adapted from the play of the same name written by William A. Grew. Screen adaptation by Robert Lord. Directed by Archie L. Mayo. E. E. Horton featured. At the Academy, N. Y., for three days, beginning Feb. 20. Running time, 80 minutes.

The Sap.....Edward Everett Horton Jim Holden.....Alan Hale Mary.....Lillian Rich The Banker.....Russell Simpson The Wop.....Felix Mandy Jane.....Edna Murphy Edna Marston.....Louisa Carver Ed Marston.....Franklyn Pangborn

Improbable story with lack of action. Reaches for entertainment in its gags, which are not hilarious but please. Film would be best played where Horton is known, otherwise for the daily changes.

Play from which this picture was adapted showed on Broadway with the late Raymond Hitchcock in 1924. Nothing of historic elegance in the film. Horton holds nearly all the picture, which gets a whoop-when whenever Alan Hale sneaks in. Rest of the cast meander through in the standard manner.

The Sap is a small-town guy forever on the verge of doing something big but never quite making the grade. His brother-in-law becomes involved in an embezzlement angle and the Sap agrees to take the blame for the \$50,000, which the two crooks get him from the bank's vaults.

Windup is that the Sap makes a fortune in wheat futures and buys the bank to square things before the thefts are discovered.

Mark Goldman replaced H. A. Silverberg as manager of Tiffany's Cincinnati branch.

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N. V. A.'s Midnight Benefit Shows In Chains' Variety Houses Are Now Set for Early Spring

A week in this April or May will be selected by Pat Casey as the N. V. A. week, and drive for the maintenance fund of that charitable organization. This was settled at a conference held in New York last week between the heads of the major chains, with General Will Hays present at the request of Casey.

RKO, Publix, Loew's and Warners were represented at the conference. A wire was forwarded to Casey by Hays advising him of the decision. Casey is expected to shortly return to New York to complete arrangements for the drive.

In assuming support for the N. V. A., including its Saranac sanatorium and the extensive N. V. A., New York, clubhouse list of weekly beneficiaries, the picture circuits like Warners and Publix are for the first time going 100% in the drive with the foremost supporters of the artists—society, RKO and Loew's.

As previously reported, there will be no audience collection of any sort during the N. V. A. week. The special N. V. A. benefit performance. All of the chains' heads, with Casey and Eddie Cantor, N. V. A. president, are a unit in this conclusion. No admission will be charged for the benefit performance at midnight, with no other toll expected or to be solicited.

N. V. A. Week Ballyhoo. It will be optional for the local theatre direction to invoke the N. V. A. week as a ballyhoo for its theatre. The special week is mostly contemplated as advantageous for special exploitation of revenue theatres will wholly participate, other than for the special midnight performance.

Artists anywhere will be called upon as volunteers for the midnight performance and at such other times during the week as local managers may find it beneficial to call on the artists. It is convenient to the latter. It is believed Casey will secure the services of the stagehands and musicians required for the special midnight show without pay or overtime.

A discussion arising between the chain managements over an annual pass tax added to the N. V. A. support funds has been finally settled. It is reported the chains are adverse to turning over a tax pass, if imposing one, to other interests. Casey may be asked to furnish another source of revenue plan for the N. V. A. to fill that void.

While it is not as yet known if the midnight performances throughout the country will be sufficient to maintain the N. V. A. institution for a year, it is felt that there will be a deficit. Present estimate is that there must be funds secured for N. V. A. annual support of between \$800,000 and \$1,000,000.

A big item of this amount is the upkeep of the Saranac sanatorium, running to an overhead of between \$5,000 and \$6,000 weekly. This is in addition to the extravagant cost of construction of that elaborate hospital, built by E. F. Albee and representing \$300,000. Of that total \$300,000 still remains owing and has been the cause of the delayed opening of the sanatorium for N. V. A. patients in the Adirondacks.

WIRE DUFFY'S OAKLAND

Oakland, March 4. ERPI engineers are building Henry Duffy's Fulton theatre an inspection, apparent intention sound installation.

Duffy closed his as second dramatic stock house last Dec. 15.

STANLEY FIELDS CLICKS

Hollywood, March 4. Stanley Fields, former vaudeville, was given a five-year contract by Paramount after appearing in "Streets of Chance."

Fields at one time worked with Frank Fay.

Fined for Kid Act

Cedar Rapids, Ia., March 4. L. M. Gorman, manager of the Iowa theatre, was arrested the second time within a month for violation of the child labor law. He was fined \$50 and costs following appearance of Geraldine Freis, 9, for a few performances.

No Arson Indictment, but Theatre Watchman Held

Rochester, N. Y., March 4. After the Play's theatre fire in January, February grand jury refused to indict Edward Harding, night watchman, for arson on evidence submitted concerning F. A. S. theatre fire. Supreme Court Justice Rodenbach declined to release Harding from jail on papers submitted by District Attorney William F. Love. Rodenbach held that the fire was unquestionably incendiary and Harding was in the building at time.

The Justice further expressed belief that the guilty party was not alone in the enterprise, and that indictment would result in the whole story being revealed. He asked all having information to give it to authorities.

Attorney Love will submit the case to next grand jury. Harding will remain in jail unless his attorney secures freedom on bail from Rodenbach.

1 Out of 200

Of every 200 scripts submitted to Warners' Flatbush studio as possible material for Vitaphone Varieties (shorts), but one is actually accepted for production.

This ratio is the more notable as Abe Maas, in the Warner home office, first subjects manuscripts to a preliminary weeding out process.

WB BUSY ON SHORTS; FLEESON AS LYRICIST

Shorts recently produced at Warners' Flatbush studio include:

"Nile Green," with Helen Broderick, Lester Crawford, Walter Reilly, Mary Ellen Davis, Herbert Russell and Schuyler McGuffin; "At Your Service," with Jessie Joyce Landis, William Halligan, George Blackwood, William Carter, Philo Cullen, Florence Earle, Stephen Diamond, Norma Nelson, Betty Weldon and Frank Hersome; "A Cafe in Algiers," with Edwin Jarrett, Allan Gould, Messie Murray and Helen Gray; "The Head Man," with Hugh O'Connell and Kelly Kelly in the parts originally slated for William Demarest and Fatsy Waller.

Roger Imhof and Ryan and Lee also made shorts. Neville Fleeson has joined the studio production staff as lyric writer.

At Paramount production on shorts is practically at a standstill. About 35 were made in the recent "Experimental" spurt, under the new Babylon reign. It still remains to be decided what type of shorts Paramount will specialize on and how many. This will be settled April 1.

Since the opening of the Paramount studio a year and a half, ago about 95 shorts in all have been produced.

Agents Whitewashed

Vaude and cabaret agents been booking acts into the cafes and nite clubs of Atlantic City, N. J., were given a clean bill this week by U. S. district Attorney F. W. Ladd.

It absolves them from any connection or participation in the white slavery revelations in the recent vice crusade against the theatre, plans conceived by Hearst's "Evening Journal."

Eddie Miller's Ballet Post

Los Angeles, March 4. Eddie Miller, premier dancer with Oukranyk Ballet playing for RKO, has been appointed premiere danseuse for the next season of the Los Angeles Opera Company. Meanwhile she continues in vaudeville.

Hempel Charge

Claiming that Frieda Hempel illegally secured \$10,000 worth of jewelry, Helen Schreider, Miss Hempel's sister, has brought action in the Brooklyn Supreme Court to secure the jewels.

Miss Schreider, through Attorney Harry H. Goebel, alleges her sister secured the jewels through pawn tickets placed in her keeping.

Bob Murphy's Offer

With Bob Murphy having invested around \$10,000 in his road house on Robertson avenue, near Culver City, he is now confronted with an offer of two years of continuous booking as vaudeville RKO Radio film.

Charlie Freeman, the RKO western booker, when here caught a hunk of ham and cabbage at Murphy's restaurant. Before finishing it Freeman made the proposal to Murphy, who is now trying to figure out how to run the place by long distance.

OLSEN-JOHNSON FOR W.B.

Olsen and Johnson have been granted five-week release from vaudeville bookings by Keith's to do some picture work for Warners on the coast. Previous report had the comics signed with Radio for films.

They resume for Keith's April 25 in the west.

Mangan Suit Settled

Suit of Hazel Mangan of the Mangan Troupe, against Virginia Douglas (professionally, Virginia Shipp), was settled out of court last week for \$600, sum demanded in the suit.

Miss Mangan, through her attorney Lou Handin, claimed the money due as a personal loan.

HEALY-MAYO TEAM

Los Angeles, March 4. Betty Healy is teaming for vaude with Frank Mayo, currently in "The Nut Farm" at the Vin Street.

They resume at the soon as Mayo finishes in the show.

RED HEAD'S SHORT

Babe Egan and her Hollywood Red Egan, back from a tour of Europe, will make their first short for Warners in the East.

First RKO 4-Act Unit Plays at Golden Gate, S. F., and Pleases

Art Objects Selling

Reported in Variety some months ago that RKO had decided to dispose of the innumerable art objects in and about several of its former Keith theatres, the sale has been proceeding.

Nearly all disposal to date has been done privately. It is said the Albee, Brooklyn has been asked to handle the art objects on its expensive and useless "art." The RKO Memorial, Boston, and Palace, Chicago, are a couple of other heavily laden art for sight theatres, given the spread in the days of E. F. Albee.

Costly art stuff never drew a dollar and became a matter of loss for the minor easy to lift pieces.

CONCERT DANCERS SAY SUNDAY DISCRIMINATION

A committee of concert dancers representing the Concert Dancers' League with a membership of over 300 performers, with headquarters at Colma, Cal., on District Attorney Thomas C. T. Crain last Saturday to protest to the activities of the Sabbath Day League, which they claim are forcing them to give the "bake up."

The committee was composed of "Tamar," Agnes George DeMille and Sara-Mildred Straus.

The dancers told Assistant District Attorney James Dwyer that the Sabbath League people were discriminating by preventing them appearing in New York on Sundays. They pointed out that although the league is not a church, the statute books prohibiting theatrical performances of all kinds from showing on Sunday, burlesque shows, pictures and artistic performances are conducted without interference.

The complainants assert that they are prevented to appear on the only day they can obtain an empty theatre. If the discrimination continues, they say, they will be forced to abandon their work.

Mr. Daly told the committee he was sorry as the law was on the books, but he had no action against the Sabbath League. The only recourse they had, he informed them was to apply to the Supreme Court for an injunction restraining the police from interfering with their performances.

Greta Nissen's Act

Latest picture name to come to vaude is Greta Nissen. Actress was knocked out of talkers by her Swedish accent.

Nissen opens for Keith's in Yonkers March 12.

F. & M. ENTER SPOKANE

Spokane, March 4. With the opening of the Post Street theatre, formerly the American, by Ray A. Grombacher late last week all future road bookings will revert to the old Auditorium or Masonic Temple auditorium.

George Benington, who handled outside features for two seasons relinquished her lease to Grombacher. He opened with Fanchon and Marco to capacity business. First time Fanchon and Marco have showed here.

N. V. A. CLOWN NIGHTS

Crown nights have again become a regular Sunday night feature at the N. V. A. club. Minstrel show will be staged next Sunday (March 9) with Billy Clark and Nat Burns in charge.

Dunedin Return

Dunedin Troupe, old-time bicycle turn which has been disbanded for years, reorganized. Act will open at the Franklyn March 27.

Jim Dunedin, until the reorganization of the turn, was an agent.

MARCO IN NEW YORK

Hollywood, March 4. Marco of Fanchon & Marco is due in New York this week. He will engage a few acts.

San Francisco, March 4.

Currently at the RKO Golden Gate is the first four-act vaude unit bill, booked by Charlie Freeman in New York, to play this territory. The stage vaude, running 15 minutes, pleases most of the first-act bills preceding and especially the immediate five turn show of the previous week.

In this combination RKO show, First National's "Tuesdays" is the tail end of the opening of the first complete performance the house held nearly capacity, although no stress had been given the altered policy on the publicity or advertising. Consensus here is that if the incoming four-act units will play as fast and entertainingly as the opener, more space should be given the vaude end in the billing and newspaper ads. Now they are almost wholly devoted to the picture end. This need of added publicity locally is more apparent as the Golden Gate is the single house in the city with vaudeville on its stage, and this always has been known as a vaudeville town.

The collective four acts hold no outstanding smash. Jack Pepper and his two boy aides in the closing spot were expected to come through more strongly than they did. The Pepper Twins, Maudie and Dugan, rating with Gallarin and Slater, the star acts and hits. The bill suffered somewhat through a substitute in the first act, when Maudie and Dugan, while the stogie did well, leaving the audience unaware of the shift, the show was somewhat spoiled. The absence of spontaneity that Medley would have given the mixed two-act. Credit goes to the boy for his work under the circumstances. Medley is ill and may be out of the act for a couple more weeks.

Twelve Opener

Opening the show are the Lee Twins, with six dancers. It is a lively eight dancing turn, with the two girls doing their double dances but omitting the acrobatic ballet here at the first show, whether to save themselves or gain time was not stated. The Lee twins (not kids) made a flash and impression.

In running order the show had Maudie and Dugan, Maudie and Dugan, Gallarin and Slater, Jack Pepper and Boys, 16 people in all.

The Gallarin has their musical act set up for approval and once, although Gallarin should hang his several musical instruments on a rack on the stage for better effect. Now he is forced to drop each time to pick up another one of the many he plays. The Gallarin has a number of musical instruments on a rack would be much more impressive. At present Gallarin is enacting the musical instruments as if he were a juggler. He might play those in the act proper, leaving them in his hands and keep the pop number once again on the accordion.

Too Much Spotlight

Another criticism of the show and the act is the particular too much spotlight. The Lee turn was built for the spotlight effect since there are untheatrical dancers in it, but the spotlight here, as in all other RKO houses, is badly overdone.

This four-act show came in from the northwest. It is also the first Freeman RKO four-act booked by him out of New York. Others to rotate present hereafter will come in by the same route, going from here to Oakland and then Los Angeles.

Four-act bills cost around \$3,000, gross salary, about \$1,000 cheaper. The Freeman bills mainly booked in New York before Freeman assumed charge of the western RKO books. House managers in town say if Freeman cashed in on the present pace of framing the four-act units as he has with this one, RKO has come near breaking the way of vaude that can stand plenty of plugging in the combo houses.

The bill before this one, of five acts, carried a 4-people farcical act at \$300 a week that couldn't have given the house a look like the worst kind of a cheater. The same bill's headline, two-man singing act \$1,250, died at the closing day's matinee after the songs, without taking an encore.

Irene Franklin Better

Irene Franklin has left the Fifth Avenue hospital where recently operated. She is due back in "Sweet Adeline" in two weeks.

Talking to a Towner

By JOE LAURIE, Jr.

Hello—didn't I see you playing at the theatre?...I thought so...You do a pretty good stunt...You make up all them jokes yourself don't you?...I thought so...But the Mrs. said she read a lot of the jokes that the actors tell in "College Humor"...The fellow next door to us gets all them joke books and he lends them to us—some good stuff in them too...He isn't an actor but he ought to be one—he makes everybody laugh—he is in the hard-ware business and he leads the singing at the Rotary Club luncheons—whenever they need some fun they call on him—he ought to go out on the stage...Much better than a lot of actors we see at the theatre.

A couple of weeks ago there was a fellow playing at the same theatre you are...I forgot his name—I'm not much on names anyway this guy came out without any act, I point on his face and he had a

regular suit on and he just talked—no music, no singing...The audience laughed all the time he was on but we didn't care so much for him—he doesn't do anything. Believe me he gets away with murder...I don't know how he gets by...I guess he gets paid good money for it too...The Mrs. and me were glad when he got off the stage.

Are They Married?

Do they pay your traveling and hotel expenses?...No?...Well then you fellows don't have much left to do you?...But you can live wherever you want to eh?...Is that couple that do the acrobatics on the bill in your troupe married?...I guess most of the people on the stage are married...I told the Mrs. that I thought it was his wife because she don't do much except hand the man a handkerchief...but she sure has a nice shape like I like acrobats...I

(Continued on page 48)

Radio Pictures Looks for Talent In Keith's Vaude-Easy Routing

Radio Pictures, of the RCA group, intends to help another branch of the family, Keith's and its artists, wherever possible by picking talent for pictures from the vaude circuit. Artists will be drafted from the RKO radio hour, wherever anyone shows potential picture value and tests pan out.

A part of the general scheme in selecting talker people from Keith's is to enable the artists to play vaude dates to the west coast Radio lot and back to the east after pictures, when not placed under long terms. Latest picked from vaude is the John Tiller Sunshine Girls, ensemble of 16, current at the Palace, New York. Brought to the attention of RKO, the picture producer signed the troupe for three pictures, and so arranged that the act can play vaude dates to the west coast.

Taken out of vaude for Radio talkers already have been Ken Murray, Ann Greenway, Bert Wheeler, Three Brox Sisters, Margaret Padula and others.

JIG MARATHONERS ARE STOPPED ON 109TH DAY

Detroit, March 4. In its 109th day a dance marathon at the Eastwood Ballroom was halted by State Labor Commissioner Eugene Brock and Sheriff Percy L. Moore, acting on complaint of the owners of the property, Max Kerner and Henry Wagner. Latter were peeved because the marathon had lasted so long, owners having figured 30 days as the outside limit when the 43 couples started.

C. F. Pressy, promoter of the event, announced a special 50-cent dance for the five surviving couples, each of whom will receive \$250 as their reward for over three months' work.

Dancers had one 24-hour sleeping period during the 109 days, the result of a legal move.

SONG AND DANCE IN COURT

Gaudsmith Boys Do It To Prove Mother Cares For Them

Chicago, Mar. 4. Case of Henry Gaudsmith, vaude performer, against his divorced wife, Florence Gaudsmith, for the custody of their two children, was decided in court by the youngsters themselves. In reply to Gaudsmith's charge that the boys weren't being properly trained, they retorted that their mother treated them "to prove it the kids did a song and dance for the judge, explaining their mother taught them."

The judge decided upon a compromise, giving the mother custody of the two children, Kenneth, 9, and Adolph, 7, but ruled that Florence Gaudsmith must move from New York to Chicago so the boys' father may visit them more often. Gaudsmith's request that the \$50 a month alimony be set aside was refused.

BLOCK-SULLY WEDDING

Los Angeles, March 4. Jesse Block and Edna Sully, who open here at the RKO this Thursday, are slated for the matrimonial route.

Couple plan to tie the loop while in town.

King's Steady Spot
John King, old-time minstrel man, in vaude 14 years partnered with Vaughan Comfort, has become an assistant superintendent of St. John's College in Brooklyn.

Forgery Sentence
Chicago, March 4.
Harry Burns, alias Cooper, who posed as one of the Cooper brothers, vaude, was sentenced to 60 days in the Bridewell for forging checks as Harry Cooper.

Gaufrein's First
Harry Gaufrein's first Public unit since he joined the production staff will be "Dancing Keys."

It opens in New Haven next week.

Jeff Davis Moves
Jeff Davis is moving over to the Billy Jackson agency from C. B. Maddock's. Both New York Keith agencies.

Uncertain Cakes

Chicago, March 4. Newspaper running "hidden word" contest in its want ad edition surprised to find its replies daily from a certain address.

Curious, they found the address was a hotel inhabited principally by vaude lay-offs.

15 'BLUE CUTS' IN \$6,000 ACT

Type of material used by Ted Healy at the Palace, New York, last week nearly caused Keith's to cancel the \$6,000 comedienne before he finished the week. More than 15 cuts were ordered made in his act during the course of the engagement. Before he was permitted to start his second (current) week at the Palace, Healy was said to have promised to be good.

Some of the gags and biz, followed by reported disregard for orders, combined to incur the displeasure of Hiram S. Brown. The RKO president took personal cognizance of the material and advised Healy, through a booking official, that if he did not comply with the circuit's orders his services would no longer be required.

Mr. Brown regarded offensive material on the Keith stages with extreme disfavor, and has often voiced his feelings in the matter to acts through the bookers.

Account was that Keith's feared setting of an unfavorable precedent by Healy's use of blue stuff at the Palace. Other comics and acts who caught Healy at the Palace would be justified in objecting to censorship of their material. It was said that Healy has been approved for a third week at the Palace. A fourth week is even possible, with the booking department leaving it open.

Disregard Vass' Will

Appraisal of the estate of Ephraim Cohn, vaudeville actor, known as Victor Vass, who died in New York last May, has not yet been made. \$3,160 after the payment of his debts, which included \$1,213, due the N. V. A. Vass' will was disregarded because it was written on March 2, 1928, when he was undergoing treatment for mental trouble. He bequeathed all his savings to the N. V. A.

Mr. Vass' claimed any claim to the estate on condition that Vass' heirs would not dispute the organization's right to collect \$1,213 due. Under the agreement the net estate went in equal shares to Henry and Mark Casper, uncles of Vass, living in Long Island City.

UNEMPLOYED MOB

RKO Usher Ad in Providence Starts Riot—Police Called

Providence, March 4. Unemployment condition here is so bad that when the RKO Victory manager advertised for an usher last week \$160 applied for the job and caused a mob riot.

Informing that the job was filled, the crowd milled about the house in a threatening attitude. Police glassed the mob, and when the mob refused to move Manager Storin called police.

Bert Wheeler's \$3,000
Bert Wheeler has his new picture glass contract from RKO for one year at \$3,000 a week, play or pay.

Roscoe Arbuckle has been given a contract by this same company as gag man.

Soph Resumes April 15
Sophie Tucker's Loew time, canceled because of illness, will be resumed April 15. She expects she will be fully recovered by then.

Lita Grey Chaplin is subbing for Soph at Loew's, Kansas City, this week.

AGENT SAYS WILL FIX, BOOKING OFFICE'S NO

One of the 10 RKO agents declared out in the current wholesale disenfranchisement has written to all the acts he represents advising them to disregard anything they might read or hear regarding his loss of status on the Keith floor. It stated that by the time the exit date (April 1) rolls around, he will have squared himself with the booking office.

The same agent is said to have asked Keith's to extend his time on the floor 30 days, or until May 1. Account is the booking office, counseling agent, refused for some time with the billing letters to his acts, refused an extension.

Due to his past record, according to Keith's, this agent has the chance of returning, back to the contrary notwithstanding.

Frances Williams Sued In Alienation Action

Pittsburgh, March 4. Frances Williams, appearing here last week at the Alvin in "Scandals," was sued for \$100,000 in Common Pleas Court by Mrs. Bertha Jones of Pittsburgh, who alleges alienation of the affection of her husband, Dr. J. H. Williams, plaintiff with the California College in San Francisco. Mrs. Williams admitted her engagement to Jones, stating he had proposed last December, and exhibited an engagement ring he had given her.

Jones was a former taxicab driver here and in Beaver Falls, Pa., his wife says. They were married in December, 1922. Mrs. Williams claims, and until July, 1929, he was devoted to her. Her bill of particulars charges that while Jones once paid her \$200 weekly for support, lately he refused to contribute a cent and has satly ignored her.

Mrs. Jones says her husband has inferred that the remedy would be a divorce and he married Miss Williams. The plaintiff also claims that Miss Williams had been notified Jones was a married man, but that she has repeatedly ignored this fact. Claims she has sought to influence the plaintiff to divorce Jones.

Mrs. Williams said here that Jones had not lived with his wife for almost three years, and she intended to marry him just as soon as he obtains a divorce.

A capias attached to the suit asked that the actress be arrested and held in jail for \$5,000. Judge Moore reduced the bond to \$1,000, and this was posted.

UNIT'S BATTLE LULL

Derickson and Brown Remain in RKO Lineup Unless—

Battle of Charles Derickson and Burton Brown against the rest of the Orpheum vaudeville unit composed of Stewart and Lash, Di Gilmore, Foy and Gretel, the Cavallieri (band), and the two-man piano and singing act has apparently subsided. Keith's has changed its mind about taking the troublesome team off the bill, but the booking office still makes threat of removal if nasty words are tossed around again.

Agitation among members of the unit bill raged during the 10 weeks they have been out, and caused constant trouble on the show.

Following the arrest of one of the Di Gilmore in Oakland upon the two-act's complaint in Oakland, the office stepped in to halt further battling.

Sam Thall's Daughter

Chicago, March 4. Zabelle Thall premiered professionally as a danseuse at the Opera Club.

She is a daughter of Sam Thall, long R-K-O western transportation manager.

INJURY SUIT

Bridgport, March 4. Damages of \$7,500 are asked in an action filed in Superior Court this week by Flora Carpenter, dancing teacher, against Percy Anderson, real estate dealer.

Plaintiff claims to have been seriously injured July 7, 1929, when she tripped and fell headlong down an unlighted flight of stairs.

Keith's Lets Out 10 Agents; Cuts Number to 18, Lowest in History—Third Slice Within Year

The broom of the Keith office has swept through the agency ranks again; 10 franchised agencies are out. This general revocation of franchises by Keith is the most complete on record and shaves the number of outstanding Keith franchises to 18. It includes some producers in and out, listed as agents.

AGENTS OUT

Max Hayes, Milton Lewis, Nadel & Gerber, Morris & Fall, Roger Murrell, Bart McHugh, Harry Conn, Rose & Mwanaring, Paddy Schwartz, Henry Seifitz.

Most of those let out have been aware of their coming fate, since announcement of the cut was made several weeks ago. Only those who have been booked into the Keith booking activities and have worked in harmony with the booking office remain. The others—those who are out—were considered non-productive, an unfavorable element, and are out because their efforts were not considered by Keith's as sufficient to warrant the privileges granted agents on the booking floor. A year ago, with Keith's in the same shape as it appears to be now as concerns income available to the agents, there were over 50 franchises outstanding and close to 100 agents doing business under that number of permits.

Third Cut in Year

Last week's reduction was the third in about a year and cuts the list of franchises to the lowest in modern records of Keith's. At the time E. F. Albee left, the Keith floor was clogged with about 150 agents and not more than 10% of that number booking enough acts solely with Keith's to derive a respectable living therefrom. The same condition has existed to a lesser degree since the first two cuts, this prompting the circuit to reduce to a better balance of agents for the number of acts played.

It is believed by Keith's that the late J. Jackson offered opportunity for the 18 remaining franchise holders to eliminate any violation of the restrictions under which they are franchised. This included booking under cover of the "out" agents, taking excess commissions, raising salaries against the best interests of the booking office, and otherwise cheating the book of desperation because a living could not be made by exclusively booking within the Keith office.

Agents Remaining

M. S. Benham, Charlie Bierbauer, Jack Curtis, Phil Morris and George Choo, Harry Fitzgerald, Mart Farkins, Tom Fitzpatrick, Max Gordon, Ben Plazza, Edw. S. Keller-Jack Weiner, Charles Maddock, Derickson, James E. Plunkett, Harry Rogers, M. S. Benham, L. E. Stewart, Weber-Simon, Weeden & Schultz.

In addition, Keith's franchised agents are permitted to place acts with pictures and in legit. Opening of the two non-opposition fields has broadened the scheme for the agents, the cuts in the ranks broadening it further. Henceforth, any Keith agent found violating the rules in any way will immediately lose his franchise.

The "associate agents," those booking on the floor under permission of a franchise holding associate's franchise, who are out, can return to the booking office under some other name only by the approval of Ben Plazza.

Selection of those leaving and remaining was reported made by an executive committee comprising Hiram S. Brown, Ben Plazza,

Charles Freeman and George Godefrey.

In the future there probably will be an average of two associate agents added to four privileges under each franchise, or a total of about 50 agents altogether. Many of this number will be minor associates.

Included in the list of agents released are several who as far as known have been loyal to Keith's under the rules of the restrictive franchise, but whose past business fails to call for further association with the booking office. Others, without any distinction made in the announcements, are reported to have incurred the wrath of the circuit by refusal to abide by the rules and adoption of a "sue me" attitude.

Political Wires

As soon as the lists were made public and the agents notified as to their status, several lost no time pulling wires for a return. A few were said to have appealed to various political powers at Tinamus to call for further association with the booking office. Others have been fairly so badly on the booking floor that they took their notice as though they expected it and made no effort to protest.

Under the revised franchises there will be no distinction between agents and producers. All agents can now produce and all producers booking acts with Keith's under franchises are considered as agents. The older system of franchises for producers forced the act builders to book through another agent and often made Keith's buys more expensive due to the "declaring in."

Associate Agents Out

Phil Offin, Bill Cowan, Malcolm Eagle, Jack Feingold, Jack Frank Donally, Leonard Romm, Wayne Gwilym, Nick Agneta, Joe Reider.

The changes in Keith's affects agents only. There is reported to be no immediate contemplation of any changes in the booking personnel.

Charles Schwartz, one of the disenfranchised agents, voluntarily turned in his franchise a few days before the cut to go with the M. S. Benham office as an associate under Ben Plazza's permit. This has been passed on by Plazza.

The releases are as of April 1, giving the departing agents a month to clean up and straighten out their affairs. The date there will probably be a turnover to remaining agents of acts now represented by those who have been disenfranchised.

George Choo and Phil Morris, formerly classified as producers exclusively, have been teamed under one franchise.

Immediately after the identity of those out was disclosed, every second agent retaining his status hopped on the "out" agents' list of acts by phone, wire and mail. Some agents, from among the remaining agents, Keith's has reiterated its intention of entirely wiping out "direct booking" in order to buy all acts through bona fide Keith act reps.

SEAL BITES ODIVA

New Britain, Conn., March 4. Lady Odiva was painfully but not seriously injured when one of her seals bit her arm. The seal was hurt while working at the Strand here and turned on Odiva.

Lady Odiva lay in the tank until the curtain was lowered. She was given medical attention later and worked the next show.

Brice-Baker Return Date

Fannie Brice and Phil Baker, who teamed for an afterpiece at the Palace, New York, three weeks ago, plan to return date together week of April 15.

Miss Brice started a 10 weeks' percentage route for Keith's at The Albee, Brooklyn, this week.

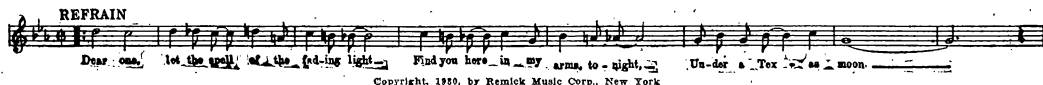
Remick Telling You-
that

FROM
 WARNER BROS. TECHNICOLOR
 PRODUCTION "UNDER A TEXAS MOON"

UNDER A TEXAS MOON

LYRICS AND MUSIC BY RAY PERKINS

ECLIPSES ANY "MOON" SONG EVER PUBLISHED.
 A HAUNTING SLOW FOX-TROT THAT POSITIVELY WILL BE A RECORD BREAKER



Copyright, 1929, by Remick Music Corp., New York

that

FROM FIRST NATIONAL PICTURE "SPRING IS HERE"

CRYIN' FOR THE CAROLINES

LYRICS BY SAM LEWIS & JOE YOUNG MUSIC BY HARRY WARREN

IS THE SUPER HIT OF THE SEASON THEY'RE ALL CRYIN' FOR.

that

FROM FIRST NATIONAL PICTURE "SPRING IS HERE"

HAVE A LITTLE FAITH IN ME

LYRICS BY SAM LEWIS & JOE YOUNG MUSIC BY HARRY WARREN

IS EVERYBODY'S FAVORITE FOX-TROT BALLAD - DON'T MISS IT!

that

ABSENCE
 MAKES
 HEART
 FONDER
 (FOR SOMEBODY ELSE.)

LYRICS BY LEWIS & YOUNG
 MUSIC BY HARRY WARREN
 IS ON THE WAY TO
 HITDOM

REMICK
 MUSIC CORP.
 JEROME KLETZ - PRES.
 219 W. 46 ST.
 N.Y.C.

that

FROM FIRST NATIONAL'S
 "FORWARD PASS"
**HELLO
 BABY**

BY MAGIDSON, WASHINGTON & CLEARY
 THE HOT RHYTHMIC
 TUNE IS "THERE"

Publix Dropping Six Unit Weeks; No Route Stands West of Minn.

Public unit route will lose Denver, Omaha, Des Moines, San Antonio, New Orleans and Dallas within three weeks. This cuts six weeks off the tour and reduces number of weeks for the units to 19.

Four of the six will go straight pictures. Remaining pair, Omaha and Des Moines, continue in presentations, locally staged with spot bookings of acts from the Publix office in Chicago.

Possibility of Denver, San Antonio, New Orleans and Houston later going vaudeville is held unlikely by Publix. There were reports that the four towns would be vaudebooked by the William Morris office in New York.

Loss of the six weeks follows a previous loss when Loew's pulled five weeks of its own towns off the Publix books. Publix units are left without a theatre west of Minneapolis all remaining playing time confined to the east.

Publix picture house unit route becomes about equal to Loew's after withdrawal of the six towns. San Antonio drops out March 13 and the rest at various other dates up to March 20, at which time Denver withdraws.

\$5,000 FOR AIR TRIO

State-Lake Pays Three Doctors Record For Chi Radio Act

Chicago, March 4. RKO has booked the Three Doctors, radio act, for the State-Lake week of March 22 at \$5,000. This is more than was paid Amos 'n Andy for the same house.

High salary is for anticipated local drawing power, following results with Amos 'n Andy and the Hunary Five. In Chicago the Three Doctors over WMAQ rank with Amos 'n Andy as an air attraction. State-Lake will be the first vaude appearance for the "nut" trio.

VAUDE BACK IN TWO

Vaude goes back into the Strand, Niagara Falls, N. Y., and the Gayety, Utica, booked by the New York Fox offices (Jack Allen), March 22. Fanchon-Marco Ideas, now played in both, will be discontinued. Utica show may be enlarged by Fox bookers to compete with the Keith theatre there.

MILLER
AND
WILSON

In a Comedy Skit

"I DARE YA"

**This Week,
Palace, Chicago**

Booked Solid—R. K. O.

Direction—MORRIS & FEIL

KEITH'S FAMILY DEPT. NOW WITH 9½ WEEKS

Direction of scout work and selling efforts by Ben Piazza, with assistance from Jack Hodgdon, has built up Keith's formerly anemic Family Dept. book to nine and one-half weeks of playing time. The former "fifth floor" division, declared through at the start of the season, now has a healthy look in contrast to the shape it was in a few months ago.

Pending deal whereby the six Amalgamated-booked Comerford towns are to swing over to Keith's for bookings, would increase the Family time to 13 weeks. Latest definite additions are Canadian Paramount's two full weeks in Toronto and Hamilton, both formerly booked by Pantries. Bookings start March 15.

All but Albany, Troy, Schenectady and Union Hill of the houses on Hodgdon's book, besides four RKO theatres in New York, are independently owned and affiliated with Keith's under-vaudeville-booking agreements only.

Scouts are currently on the road for additional indie time.

Family Dept. book now contains the Bushwick, Prospect, Royal and Franklin, New York City; Toronto, Hamilton, Utica, Albany, Troy, Schenectady, Ottawa, Quebec, Pittsburgh, McKeesport, Union Hill and Jersey City, Toronto, Hamilton, Albany and Pittsburgh are full weeks; Ottawa and Quebec, first halves. Rest are splits.

Loew May Return to Mon.-Thurs. This Month

Loew's proposed return to Monday and Thursday opening days for vaude may take place March 17. Proposal has been up for some time with final settlement and naming a date due this week.

No benefits have been derived by Loew's from the change to Saturday starts. Loew's joined the general change by all vaudeville, following the picture house idea of getting the week-end business early.

Other vaude circuits are not considering a change as yet, perhaps waiting for results of the Loew move.

Chi's Unlicensed Agents

Chicago, March 4. Booking of acts by unlicensed organizations, particularly by orchestras and dancing or acting schools, is getting the squawks here.

Practice has become so prevalent that regular agencies are planning to take the matter to the State Employment Commission.

VAUDE BACK IN TULSA

Tulsa, March 4. Interstate's Orpheum theatre, straight pictures since the start of this season, returns to vaudeville March 11. Will play the Interstate road shows three days (Tues.-Thurs.) weekly.

This city will fill the present three day layup gap between Oklahoma City and Ft. Worth on the Interstate route.

\$1,000 FOR 2 SONGS

Chicago, March 4. Maurice Chevallier received \$1,000 from B. & K. for a single appearance at McVicker's. He sang a couple of songs.

Lucas' Vaude Return

After working in talkers for Warner Bros., Nick Lucas is returning to vaude. He opens for Keith's March 19 in Paterson, N. J.

Tourist Tickets

Chicago, March 4. Sam Thall, general traffic manager for the RKO western office, is attempting to work out a scheme whereby all persons buying transportation through that office will be given an all-year tourist ticket. If this idea falls, plan is to insure a special tourist rate during the winter months for acts.

At present the tourist rate begins late in May and expires in November.

SPOT BOOKING BACK IN EAST

Spot booking of all Keith bills in the east commenced this week as a result of the eastern booking department's decision to abandon the unit show policy. At the same time all unit bills formed since this plan was inaugurated were scrapped and the acts in them re-routed.

Keith's eastern books are now back on the old week-to-week basis, with theatres uninformed or future bills for a week or less in advance. Return to spot booking takes the edge off the RKO publicity department's extensive campaign to exploit the eastern unit bill ahead at each theatre and in each town. Advance exploitation is still possible west of Cleveland, however, where the western booking department's four-act unit bills are playing. Policy will probably stick in that territory.

MURRAY FEIL SET

Morris & Feil Agency Out—Letter to L. A. for Wm. Morris

Murray Feil (Morris & Feil) left New York Saturday for Los Angeles to take charge of the William Morris office on the coast. He replaces William Periberg, who followed Walter Meyers as Morris' Los Angeles manager a short time ago. Periberg is opening his own coast agency.

Joe Cornbleth, also of the Morris Los Angeles office, leaves and is now on his way to New York to line up acts he will handle through Periberg's office which opens April 1. Before leaving Feil dissolved his Keith agency partnership of 14 years' standing with Hugo Morris, brother of William Morris. Hugo planned continuing the Morris-Feil Keith agency business alone, but the agency's name is on the list of agents disenfranchised by Keith's.

Prior to teaming with Feil in their agency, Hugo Morris was a booker of theatres in the William Morris office, handling at one time the Percy Williams' houses and Hammersteins. Reports are he may return to the Morris office as an agent.

8-Act Pop. Bill

Dave Beeher, RKO district head, is lining up an eight-act bill for next week at the Albee, Brooklyn. This will be the first time a pop neighborhood stand in the chain has used this many paid acts, with a feature.

Beeher is exploiting the extra show as a Spring Carnival, on the strength of last week's weather.

N. Y. U. Band Date

Keith's has arranged a spot booking for the New York University band of 40 pieces at the Fordham, N. Y., for three days, starting March 12.

Alma Rubens Indisposed

Owing to illness, Alma Rubens' date at Proctor's, Mt. Vernon, last half this week, has been canceled. She is reported with a severe cold.

JOE TERMINI

"The Somnolent Melodist"

CONCLUDING 15 WEEKS IN NEW YORK

at ACADEMY OF MUSIC
March 1 (Return Engagement)
and then—

MARCH 15—PALACE-ORPHEUM, ST. PAUL
" 22—ORPHEUM, WINNIPEG
" 29—GRAND, CALGARY
APRIL 5—ORPHEUM, SPOKANE
" 12—ORPHEUM, VANCOUVER
" 19—ORPHEUM, SEATTLE
" 26—R-K-O PAN., TACOMA
MAY 3—ORPHEUM, PORTLAND
" 17—GOLDEN GATE, FRISCO
" 24—ORPHEUM, OAKLAND
" 31—HILL ST., LOS ANGELES
JUNE 7—ORPHEUM, SAN DIEGO
" 21—ORPHEUM, SALT LAKE
" 28—ORPHEUM, DENVER
JULY 5—ORPHEUM, OMAHA
" 12—MAIN ST., K. C.
" 19—ST. LOUIS, ST. LOUIS
" 26—PALACE, CHI
AUG. 2—105TH ST., CLEVELAND
" 9—PALACE, AKRON
" 16—KEITH'S, YOUNGSTOWN



Direction
WM. MORRIS
R-K-O
WEBER-SIMON

R. K. O.

EDITH GRIFFITH & CO.

In "LOVE IN THE RANKS"

THIS WEEK—PALACE THEATRE—CHICAGO

THANKS TO MESSRS. BEN PIAZZA and BILLY DIAMOND

Personal Direction, HARRY BENLEY

R. K. O.

Ad Co. to Teach RCA Subsidiaries Inter-Exploitation

Meetings with Lord, Thomas & Logan, advertising agency, at which representatives from all branches of the diversified "Radio family" will be present, are to be held every month in the future, it has been decided. Next meeting is scheduled for March 20 at the ad company's headquarters.

Agency is now handling the ad accounts for RCA, R-K-O, Radio Pictures, NBC, RCA Photophone, Radio-Victor and all other subsidiaries.

REMEMBER

WANTED

Good comedian to join Al Trahan's act. To open in Spokane, Wash., immediately.

See:

Meyer (Basin) Gerson
Sammy Thielman
Jess Freeman
Joe Bigelow, or
Charlie Morrison

(Office of the President R.O.C.T.)

AL TRAHAN

ENOS

FRAZERE

"Acme of Finesse"

THIS WEEK (March 1)

Keith's, Yonkers

LEWIS MOSLEY & LEE STEWART

AT LIBERTY

Fine cultured tenor, pleasing in stage presence, will join high-class act, Paul Dierks, 28 Prospect St., Palisade Park, New York. Phone Lonia 1382.

Kitchen Panic

Hollywood, March 4.
El Brendel paid a visit to one of his old hangout eating joints in St. Louis and the proprietor insisted he go back in the kitchen to meet the dishwashers and hired help.

As El made his appearance, they all dropped dishes with the result the cost was tacked onto his check.

It's the first time an actor has been made to pay for a personal appearance.

aries of Radio. Following two preliminary meetings, with representatives present from all companies, it was concluded that a monthly get-together for exchange of ideas, coordination of campaigns, exploitation, etc., would be profitable to all. While no important steps have been taken at the two meetings already held, the groupwork has been laid to induce members of the RCA family to help each other wherever possible, rather than help someone on the outside. Argument, for example, is that if RCA Radiotrons, in using pictures of film stars in advertising displays, uses stars on the Radio roster, it is helping one of its allies.

Keith's Cutting Trailer Lengths in All Houses

Keith's will keep its vaude trailers to a minute and a half or two minutes in running time. This is for an entire bill. Decision to cut running time was caused by belief that trailer layouts already run overlong.

Cost also figures, with Keith's trailer bills more than doubling with sound and dialog screen ads for vaude shows.

Sudden elimination of intact shows in the east presents a difficulty, but it is understood trailers will be made of headline acts and, where possible, of whole shows, providing the eastern bookers are sufficiently in advance.

Vaude-trailers covering Western units are not being made as the shows are put together.

Rosita Moreno's Film Contract
Rosita Moreno, of vaudeville, given a five year contract by Paramount.

Negro Act Asks Injunction Against About Everybody

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Late last week, upon application from Robert Broder and Milton L. Maier, attorneys for RKO, Supreme Court Justice Bijur vacated the temporary restraining previously granted the colored two-act.

Although booked by Keith's to open in Albany, N. Y., last Saturday, they were found to be playing Fox's Audubon, New York, instead. Fox's request, RKO permitted them to play Saturday-Sunday at the Audubon, but Monday the act was pulled out.

Week of Feb. 22, at the Scollay Square, Boston, for which Buck and Bubbles were booked by the Morris office, was cancelled when RKO notified Morris and the theatre of an exclusive contract with the team.

Buck and Bubbles are alleged to be bound to Keith's under contract with Nat Nazario, their former manager, agent and sponsor. Nazario is charged by Keith's to have signed the team for three years expiring in September, 1931. Under the agreement with Nazario, say Buck and Bubbles, the salary is \$850, out of which they pay \$250 to Nazario.

When Nazario went into bankruptcy a short time ago his contract with Buck and Bubbles was sold at referee's auction to Jacob Markus, New York hotel man, for \$250. Keith's claims its agreement for the team's services still holds good, despite the change in intermediary.

In addition to the injunction the colored vaudevillians sought to be relieved of any connection with Nazario's bankruptcy proceedings. In the suit Buck and Bubbles' right names were given as Ford Lee Washington and John W. Sublett.

TWO CLAIM SAUCE-LEIS

Claiming priority contract on the trope of saucer-tipped Negroesses from the Belgian Congo, Terry Turner has announced they must play vaude and disregard a Ringling circus contract. Ringling office, through Frank A. Cook during his recent European trip, had signed the troupe for the circus.

Both the Turner and Ringling contracts were signed by Lombard the troupe manager, Ringling's put up \$9,000 cash bond and arranged for their transportation to this country. Girls are now in Buenos Aires.

Turner, who sails Friday for Paris, has turned his contract over to his attorney. He claims he and Lombard signed the contract in Bandol, France.

Bedini Doing Act
Jean Bedini, who spent most of the season coring Mutual burlesque shows, has returned to vaude. Doing a series of blackout skits. Assisted by Jules Loward.

Started a Fox tour in Jersey City last week.

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Murray Briscoe and Jean Waters, two-act.

Old-Morgan and Co. (16) including Lowell Sisters, Jack Brown and Clara Bennett, in "Dr. Hoke."

After an absence of over a year Whiting and Burt are framing an act to return to vaudeville.

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Act finally signed the contract and returned it with a letter ending: "Talked to the dog about the commission and he won't pay it."

FLOYD STOKER BACK

Snowstorm Buries Former Agent's Hardware Business

After trying operation of a hardware and plumbing supplies store at South Creek, N. Y., Floyd Stoker, oldtimer in vaude and for many years a Keith agent, is back to crash show business. Stoker has already seen some of the RKO execs about his planned return. He has been an agent and manager.

A recent snowstorm in the north wrecked the hardware emporium, cleaning Stoker out in that business.

Contract-Mixup

Contract mixup over the booking rights to "Chinese Whoopie Revue," playing the Riverside, N. Y., this week, with both Keith and the Fanchon and Marco office claiming first hold on the act. Yesterday (Tuesday) both Keith and P. & M. were instructed by Major Donovan, of the V. M. P. A., to present their claims before him for a settlement. P. & M. claims a prior contract, signed by Erwin Connelly, said to control the act. Keith contention comes through another contract signed by one Wing, of the act and appearing in it, with the William Morris office. Morris agreement was obtained by Abe Lastfogel, who had planned to send the act through the Public houses following its Keith bookings.

TALLEST-SMALLEST TEAM

Combination freak act composed of the two extremes in masculine physique—Jim Tarver, world's tallest, and Major Mite, world's smallest—has opened for Keith's. Team was formed by H. R. Emde, RKO exploitation man and division manager in Westchester.

Tarver is eight feet, six inches tall and weighs 450 pounds. The Major's highest point is 26 inches from the ground.

Bee Jung goes with Harry Krevin's "Femme Folies" revue over the Fox time, joining at the Orpheum, Tulsa, Okla.

Al Friend, who quit vaude a year ago to enter the agency business, is forming a new act with Jack Wells.

AL BOYD AFTER INDIE RKO-BOOKED CIRCUIT

Without financial backing but with moral support from RKO, Al Boyd, Philadelphia showman, is touring the states of Pennsylvania and New Jersey in an attempt to line up a circuit of vaudeville theatres.

The proposed string of indies would be vaude-booked by Keith's while remaining independently owned. Boyd, from reports, proposes to operate for the managers.

Louis Walters' out of Keith's club department in New York

Back At The Palace New York This Week

Marie Marion

Clifford and Marion

The Most Imitated Girl In Showdom

JOSE MORICHE

Brunswick Recording Star
(In Person)

After playing a successful engagement at the Palace, New York, last week as a feature by Rosita Morino, Jose Moriche, famous Spanish tenor, will make appearances at both the Palace, Cleveland, and Palace, Chicago. His many record followers now have the opportunity of SEEING their favorite.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE BLD'G

JOHNNY JONES

IN CHARGE

Maryland Collegians

FROM THE 1930 CLASS OF JAZZOLGY

WITH

KIT KRAMER as

"THE SWEETHEART OF SIGMA CHI"

CHARLIE GOULD, Cheer Leader

EDDIE BALTZ, Mgr.

BOOKED SOLID RKO TILL JUNE

THANK TO MAX TISHMAN (Jas. Plunkett Off.)

NOW (MARCH 12-14), KENMORE, BROOKLYN

WEEK MARCH 15, HIPPODROME, NEW YORK

Musical Acrobatic Comedy Rhythmic
Comedy **billy m. greene** Harmony
Quality of Films

Thanks: AL GROSSMAN

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Vaudeville Exchange
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PRODUCTIONS, INC.

Producers and Distributors of

RADIO PICTURES

Launching an Era
of Electrical
Entertainment

1560 Broadway
NEW YORK CITY

CHI-CLEVELAND PALACES BOOKED IN EAST AGAIN

Keith's Palaces in Chicago and Eastern, now booked by the western division, will be switched to the eastern book March 8. Thereafter they will be booked by George Godfrey in conjunction with the New York Palace and the modified "big time" of the east.

With the Palaces in New York and Chicago, Godfrey will be the bookers of the only remaining straight vaudeville theatres in the country. Besides the two two-dayers and Cleveland, Godfrey is personally booking the Albee, Coliseum, Kenmore, Flushing, Madison Fordham, 81st, 86th, 88th, Chester and Riverside theatres, New York, and Providence and Boston. His lone assistant is Dolph.

Arthur Willis and Bill Howard have the remaining eastern time between them.

Godfrey states the only probable change in the eastern booking staff to be caused by the acquisition of Chicago and Cleveland will be assignment of another assistant to his book.

Orpheum department's road shows play the State-Lake, Chicago, and 105th Street, Cleveland. Arrangement gives both booking divisions an outlet in the two cities. Cleveland Palace will continue its vaudeville policy.

Fannie Brice Stopped In Par Broadcast

Fannie Brice, playing the Albee, Brooklyn, this week on a 10-week Keith percentage route, was restrained by R-K-O from participating last night (Tuesday) in Paramount's weekly radio broadcast from the stage of the Paramount, Brooklyn.

Par wanted Miss Brice to plug new United Artists picture, "Be Yourself," which opens this week at the Rivoli, New York. No salary was offered Miss Brice for the radio work.

R-K-O objected on grounds Miss Brice's vaudeville contract calls for exclusive services. Miss Brice stated she consented to go on in the Par broadcast, known as "Nite of the Radio," without knowledge that the actual broadcasting was to be done publicly on the Paramount theatre stage.

Paramount and Albee theatres are two blocks apart in downtown Brooklyn.

Three-Act Combo

A three-act combination to work intact in Keith houses has been organized. Turns are "Sunkist" Eddie Nelson's act, the Hollywood Collegians and "A Night in a Day Nursery" with the Beasleys. The combo opens today (Wednesday) at Proctor's 58th Street.

SACRAMENTO DROPPING IDEAS

Los Angeles, March 4. Reported the Senator, Sacramento, now plays F. & M. ideas, with shortly go straight ahead. The Senator is operated by F. & M. West Coast on a partnership and has been using the F. & M. units for several years.

YOUNG ROSENBLATT AS ACT

Josef Rosenblatt, son of Cantor Rosenblatt, himself a cantor, is entering vaude via Fox. First date set for the Folly, Brooklyn. Like his father, Josef will be unable to play the first show Saturday as he must be at the Temple for service.

AMATEURS PUSH OUT VAUDE

Regulation Keith vaude is out at the Coliseum, N. Y., for an entire week, evenings only, beginning March 15.

"Coliseum Frolics," containing 50 young amateurs and staged by George Bigelow, will be substituted.

Esther Ralston's Route A western R-K-O route to follow several months of time in the east, winding up this week in Paterson, N. J., has been arranged for Esther Ralston. It covers 15 weeks, starting at the Palace, Cleveland, Saturday (8).

Bobby Agnew Agent Bobby Agnew, the former picture juvenile, has taken a vaudeville tour.

He will manage Louis Shurr's Los Angeles office.

Matter of Ashes

RKO is investigating one of its house managers about the attention being paid the furnace.

Theatre has been using 15 tons of coal on each loading, but when the boys checked over the account they found a charge against the house for removing 25 tons of ashes. Novel, if not exactly new.

TALKING TO A TOWNER

(Continued from page 38)

was pretty good at it once myself. I still can do a handstand. I learn my kids all that stuff. Do you like this town? I guess they are all alike to you fellows. But this is a hard town to get by in for you fellows. They don't like to clap much. But they enjoy it. If you can get by in this place, there's a lot of people that go to New York and see all the shows and you can't fool 'em. This is one of the richest towns in the United States. You ever hear of Bixby, the soap man? Well he has a home here. The theatre you're playing at costs six million dollars and they tell me its better than the RKO. Not as big but the paintings in the lobby and the carpets cost more.

About That Dog Act

Say, I was gonna ask you about that dog act on the bill. Does he train his own dogs? I guess they were already trained? He does a dog home, a fox terrier, he does a lot of tricks and we hardly ever showed him anything—just picks it up. I saw him do this fall. I think the dogs would like to buy him. If he would train him he'd be better than the ones he's got. I'd hate to lose our dog, but he's as smart as a whip. I think he ought to go on the stage. Do you think he'd buy him? I think I'll go around to see him. I was gonna go on the stage once myself once with another fellow. We was working in the same show together and the firm gave a ball and we did German and tramp. I did the German. I stuffed a paw in my pants and the other fellow did everything—it was a scream. He had a good voice and I whistled—we sure went big—everybody wanted us for parties. There was a fellow at the ball who was a brother was an actor. Well, not exactly an actor. He was an electrician with some show that was playing in Pennsylvania and he said I would write him about it. I got in with him. But the old lady was alive then and I didn't want to leave her. I guess if we stuck we'd be away up now. I would like to have the dog with me. Gee, you don't see any more tramp and German acts.

The Kids Jig

I have a family now. I gotta a couple of kids. They jig. Only five and six, but they sure can jig. I never look at them and I see they see the show and come back and do everything they saw—sometimes better than the actors themselves. Maybe I'll let them go on the stage when they get older. I'd like to get them in pictures first. The Mrs. is going to take them out to California next summer, maybe they'll get in to a big man out there from our Congressman. He knows all them fellows out there—a great guy. Do you play golf? I have the best course in the country here. That's what my body says that played here. I don't go in for golf much. The Mrs. and I like to bowl. I have a plumbing place down the street here, here's my card, drop in if you're around. I guess you actors get pretty lonesome not knowing anybody in the different towns. But I guess you have lots of fun between yourselves.

You certainly must meet a lot of swell looking girls. I knew an actress once, nice woman too. I don't know what became of her. Well glad I met you. Tell the dog man I'm going to see him and bring my dog down before he leaves. So long.

VAN-SCHENCK KEITH ROUTE

While playing a week for Loew's at the State, following their return from picture work for Metro, Van and Schenck were given a contract by Keith's. Reported salary is \$5,000.

Team opens at the Kenmore, Brooklyn, Saturday (8).

ILL AND INJURED

Tommy Bell is in N. V. A. ward, French hospital. Bell is the acrobat and wire worker who for years coached Fred Stone in such work.

Richard Bosch, manager, Loew's Inwood, N. Y., after severe illness, able to be up and around the house.

Herbert Hoey (Max Hart office), improved after rheumatic attack.

Max Hart, west coast, reported having gained weight since recent return here. Extraction of teeth helped.

Jane Wise of RKO's radio department suffered a broken nose in a cab smashup in New York Monday.

Lew Gold's left arm injured in an auto accident last week in New York.

Minor Watson painfully hurt in an auto accident near Yonkers, N. Y., last week. Watson is with "It's a Wise Child."

Milan O. Welch, press agent for Rudy Valle, discharged last week from Plaza hospital, where he underwent an operation.

Paul Korman, rehearsing in "The Serenade" in Boston, stricken by appendicitis.

Frank Siden, entertainer, ill of tuberculosis in Montefiore Hospital, New York.

Mr. and Mrs. Jean Fox severely injured in train wreck at Kenosha, Wis., last week. Fox known professionally as Kathrin Ferris.

Olympic Makes Money

Denying a report in Variety that the Hollywood Legion Stadium is the only right place for Los Angeles making money, the Olympic has mailed affidavit from a public accountant stating it has shown a profit for each of the past four years.

Statement that the club has been sold out only three times is also incorrect, according to S. E. Masters, manager.

Chas. Fox Sued

Milwaukee, March 4. Charles J. Fox manager of the Gayety theatre, now at liberty on bond pending an appeal from his conviction in federal court on a charge of conspiracy connected with the defalcations of Erwin F. C. Voelz, former savings bank official, found more trouble facing him when named defendant in a \$3,000 damage suit following an auto accident.

According to Phillip H. Raskin, the complainant, Fox, driving on the wrong side of the street in Des Moines, 1927, struck a complainant's truck causing injury to Raskin and damage to the truck and its load of plumbing equipment.

Stock Plungers on Wire

Los Angeles, March 4. Burbank, one of the two Main street burlesque houses, owned by Tom Dalton, will go into sound March 15. Dalton is installing Western Electric equipment and says he's going on the air for around \$40,000 in fact the house up.

Theatre has been running silent pictures with burlesque shows. House will be closed for five days starting March 10 for alterations. Dalton's other stand is the Follies.

BURLESQUE CHANGES

Betty June Lee has closed with "Dainty Dolls" (Mutual) and hopped in as featured soub with stock burlesque at the Playhouse, Passaic, N. J.

Mile. Convey closed with "Girls From the Follies" (Mutual) last week.

McGon Sisters, Kennedy and Nelson have been added to the roster of principals with the stock at the Gayety, Montreal. "Sliding" Billy Wren joined the stock, going in as added starlet.

Town's 3d Tab Flop

Long Beach, Cal., March 4. Fourth successive musical tab to founder at the local Strand was the musical "Flop City" headed by Gene Morgan. It expired Saturday night. House will again revert to straight pictures opening with "Her Unborn Child" March 8.

CONTEST BEAUTS SPLIT

Los Angeles, March 4. Fanchon and Marco spotted 14 of the 30 Graphic beauty contest winners in "Chances" idea with Doc Baker. Open at Pasadena this week. Other 16 girls went with "Broadway Venues" idea, where the whole group started.

Mutual's Season Closing Early; New Ideas and Methods to Come?

BURLESQUE REVUE (MUTUAL)

When stripping came into prominence, the Mutual front benchmen to pay all attention to the undressing women and none to the comedians, the latter, however, lost their ambition. They stopped trying to get laughs that weren't to be had.

The comics didn't exactly like the job they ran in against something they could not surmount. They went through the motions and didn't bother to think.

It seemed just as well. A burlesque show wouldn't be one without some of the things they cared to laugh or could if they cared to at most of the stuff.

New burlesque is undergoing another change. The stripping women are losing ground. They can go so far—they've gone that far.

Now burlesque is undergoing another change. The stripping women are losing ground. They can go so far—they've gone that far.

The comedians now have a chance to regain their former prominence, but they can't take advantage of it because they have been standing still. While the women are through and can't do a thing about it.

Today there are not 10 principal women amongst all of the acting members of the Mutual wheel which can get by on legitimate numbers without accompanying strip stuff. In other words, there are not 10 principal women amongst all of the acting members of the Mutual wheel which can get by on legitimate numbers without accompanying strip stuff.

John G. Jermon's "Burlesque Revue" finds itself in the same boat with the rest of traveling burlesque—the stripping picnic is over and the comedians are too far behind to catch up.

All of the principal women (four) are disrobing specialists. When it comes to reading a line they are ineffectual or careless.

Chorus average. Dips.

Fashion Tab for Elks

Nat Morton, burlesque casting agent, is producing a fashion extravaganza to play several weeks under auspices of the Elks in Vermont. It opens in Rutland, Vt., tomorrow.

The extravaganza given in conjunction with the fashion show is made up of burlesque players, carrying 12 principals and an equal number of choristers.

Wheel Troupe Goes Stock

Louisville, March 4. The Gayety's formerly Mutual wheel house, opened Saturday with stock burlesque furnished by Matt Kolb and his troupe which closed a week previously at St. Joseph, Mo. The troupe was headed by manager, has leased the Gayety and employed the stock company.

Principals are Maybelle Mellon, Ingenue; Ann Darling, soubrette; Rose Louise, specialties; Clark Moss, juvenile, and the following comedy: Sammy Spears, Jack Little, Al Weber and Elvie Herndon.

Stock for Hoboken

Stock burlesque goes in at the Long Beach, Mo. J. next week (March 10) as reliever for the house after having gone dark several weeks ago with the collapse of William Morrissey's revue "Hoboken Hobnob."

The stock troupe will be the first burlesque entertainment the locality has had in 10 years.

Other 16 girls went with "Broadway Venues" idea, where the whole group started.

Mutual's Stock Super

Tom Phillips, survivor of a trio of Mutual wheel corsos, has relinquished post with censorship of show and moved to Emmet Callahan, assistant to I. H. Herk, general manager of Mutual.

Callahan aside from main office duties is in charge of the stocks for the circuit as well as keeping a weather eye upon the wheel shows for remainder of the season.

Mutual Wheel's current season of burlesque is figured to hold early next month, about eight weeks prematurely to the regular wind-up of previous years.

Mutual's season long at the Columbia, New York, is set for March 23. Hurlig and Seamon's Apollo, Harlem, will drop Mutual's same date and go stock-burlesque under direction of Minnsky. The Mutual, Pittsburgh, and Empress, Cincinnati will also close at the same time with a majority of the other wheel houses now playing Mutual policy on west to week notice, figured to follow, practically washing up the wheel for the season.

With the passport of Columbia, New York, one for good to the wheel since being taken over by RKO for pictures, and the uptown Apollo, Mutual will be without representation in New York City. It's other "Dolls" and "Fash Models" Irving Place, having scrapped the wheel shows for stock three weeks ago.

Prelim to above mentioned passages, to continue stock-burlesque, will change wheel shows for stock March 16. Several shows will also include "Flapper Follies," "High Flyers," "Parisian Flappers," "Dainty Dolls" and "Fash Models." Other dropouts are figured as to houses and shows during the interim up to April 1.

I. H. Herk and the Mutual crowd have working interest in operation of both American Music Hall and Irving Place, the latter in association with Charles Burns, but are having no interest in the present wheel shows. It had been figured that the Mutual shows would be transferred to the American, New York, and the Columbia, but this is out now.

Mutual has taken it on the chin heavier this year than during its seven years of existence. Starting last August with 60 houses and 60 shows, the list has gradually diminished to about half that number now. There is no telling what will still be listed after next week.

There have been also floundering indifferently now and again during the season.

Herk is reported considering a rotary plan on principals for next season, but it is not in present operating expenses with some other rabid changes.

800 Layoffs It is estimated that with each show carrying an average of eight principals and 15 girls, and with 60 shows, the production would amount to 1,200 stage people employed in Mutual shows at the start of this season. Since then about 16 troupe have closed, leaving 400 or thereabouts jobs.

According to the number of summer burlesque stock companies slated to open this spring, it will be no more than approximately 80% of the Mutual's 1,200 shows, meaning either l. o. or enforced employment outside of burlesque, possibly outside the show business, for 1,600 principals and girls.

With numerous of the summer stocks already running and the parts filled by stock specialists, openings for the people whose season will be over in April this year instead of June, may be awfully scarce.

Stocks Clipping Equally depressing is that stock operators, taking the cue from the Mutual, are reported proposing reductions from some of the salaries paid last summer.

New 'Stock Wheel' Stand Stock burlesque will re-light the Opera House, Bayonne, N. J., March 10, after having been dark several months under Hurlig & Diefenbach installing the company.

Hurlig & Diefenbach are currently operating the Playhouse, Passaic, N. J., with stock policy, and will work a rotary stage arrangement on principals after the opening of the Bayonne house.

DARK ON HOO HAVEN

Star and Garter closed as a stock burlesque house March 14.

Closing follows flop of three-day stand with Haymarket and Academy for the circuit as well as keeping a weather eye upon the wheel shows for remainder of the season.

Ad Co. to Teach RCA Subsidiaries Inter-Exploitation

Meetings with Lord, Thomas & Logan, advertising agency, at which representatives from all branches of the diversified "Radio family" will be present, are to be held every month in the future, it has been decided. Next meeting is scheduled for March 20 at the ad company's headquarters.

Agency is now handling the ad accounts for RCA, R-K-O, Radio Pictures, NBC, RCA Photophone, Radio-Victor and all other subsid-

REMEMBER

WANTED

Good comedian to join Al Trahan's act. To open in Spokane, Wash., immediately.

See:

Meyer (Basil) Cerson
Sammy Tishman
Jess Freeman
Joe Bigelow, or
Charlie Morrison

(Office of the President R.O.C.T.)

AL TRAHAN

ENOS FRAZERE "Acme of Finesse"

THIS WEEK (March 1)
Keith's, Yonkers
Manager

LEWIS MOSLEY & LEE STEWART

AT LIBERTY

Fine cultured tenor, pleasing in stage presentation will join high-class act. Paul Dietz, 28 Prospect, Palisade Park, New Jersey, Phone Lodi 1326.

Kitchen Panic

Hollywood, March 4. El Brendel paid a visit to one of his old hangout eating joints in St. Louis and the proprietor insisted he go back in the kitchen to meet the dishwasher and hired help.

As El made his appearance, he all dropped dishes with the result the cost was tacked onto his check.

It's the first time an actor has had to pay for a personal appearance.

aries of Radio. Following two preliminary meetings, with representatives from all companies, it was concluded that a monthly get-together for exchange of ideas, coordination of campaigns, exploitation, etc. would be profitable to all.

While no important steps have been taken at the two meetings already held, the groupwork has been laid to induce members of the RCA family to help each other wherever possible, rather than help someone on the outside. Argument, for example, is that if RCA Radiotrons, in using pictures of film stars in advertising displays, use stars on the Radio roster, it is helping one of its allies.

Keith's Cutting Trailer Lengths in All Houses

Keith's will keep its vaude trailers to a minute and a half or two minutes in running time. This is for an entire bill. Decision to cut running time was caused by belief that trailer layouts already run overlong.

Cost also figures, with Keith's trailer bills more than doubling with sound and dialog screen ads for vaude shows.

Sudden elimination of intact shows in the east presents a difficulty, but it is understood trailers will be made of headline acts and where possible, of whole shows, providing the eastern bookers are sufficiently in advance.

Vaude trailers covering Western units are now being made as the shows are put together.

Rosita Moreno's Film Contract
Rosita Moreno, of vaudeville given a five year contract by Paramount.

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Buck and Bubbles' troubles, on again, reached the New York Supreme Court yesterday (Tuesday) where they applied for an injunction against interference from RKO, William Morris, Nat Nazario, Louis H. Saper and Jacob H. Marcus.

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Contract mixup over the booking rights to "Chinese Whoopie Revue," playing the Riverside, N. Y., this week, with both Keith and the Fanchon and Marco office claiming first hold on the act. Yesterday (Tuesday) both Keith and F. & M. were instructed by Major Donovan, of the V. M. P. A., to present their claims before him for a settlement. F. & M. claims a prior contract, signed by Erwin Connelly, said to control the act. Keith contention comes through another contract signed by one Wing, of the act and appearing in it, with the William Morris office. Morris agreement was obtained by Abe Lastfogel, who had planned to send the act through the Public houses following its Keith bookings.

TALLEST-SMALLEST TEAM

Combination freak act composed of the two extremes in masculine physique—Jim Tarver, world's tallest, and Major Mite, world's smallest—has opened for Keith's. Team was formed by H. R. Emde, RKO exploitation man and division manager in Westchester.

Tarver is eight feet, six inches tall and weighs 450 pounds. The Major's highest point is 26 inches from the ground.

Bee Jung goes with Harry Krevit's "Femme Folies" revue over the Fox time, joining at the Orpheum, Tulsa, Okla.

Al Friend, who quit vaude a year ago to enter the agency business, is forming a new act with Jack Wells.

AL BOYD AFTER INDIE RKO-BOOKED CIRCUIT

Without financial backing but with moral support from RKO, Al Boyd, Philadelphia showman, is touring the states of Pennsylvania and New Jersey in an attempt to line up a circuit of vaudeville theatres.

The proposed string of indies would be vaude-booked by Keith's while remaining independently owned. Boyd, from reports, proposes to operate for the managers.

Louis Walters' out of Keith's club department in New York

Back At The Palace New York This Week

Marie Marion

Clifford and Marion

The Most Imitated Girl In Showdom

JOSE MORICHE

Brunswick Recording Star

(In Person)

After playing a successful engagement at the Palace, New York, last week as a feature by Rosita Moreno, Jose Moriche, famous Spanish tenor, will make appearances at both the Palace, Cleveland, and Palace, Chicago. His many record followers now have the opportunity of seeing their favorite.

Maryland Collegians

FROM THE 1930 CLASS OF JAZZOLGY

WITH

KIT KRAMER as
"THE SWEETHEART OF SIGMA CHI"

CHARLIE GOULD, Cheer Leader

EDDIE BALTZ, Mgr.

BOOKED SOLID RKO TILL JUNE

THANKS TO MAX TISHMAN (Jas. Plunkett Off.)

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WEEK MARCH 15, HIPPODROME, NEW YORK

Musical Acrobatic Comedy Rhythmic
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JOHNNY JONES
IN CHARGE

CHI-CLEVELAND PALACES BOOKED IN EAST AGAIN

Keith's Palaces in Chicago and Cleveland, now booked by the western division, will be switched to the eastern book March 5. Thereafter they will be booked by George Godfrey in conjunction with the New York Palace and the modified "big time" of the east.

The Palace in New York and Chicago, Godfrey will be the booker of the only remaining straight vaudeville theatres in the country. Besides the two-a-days and Cleveland, Godfrey is personally booking the Albee, Coliseum, Kenmore, Flushing, Madison Fordham, 81st, 86th, 88th, Chester and Riverside theatres, New York, and Providence and Boston, Hilsen assistant, not booking, is Dolph Lettier, Arthur Will and Bill Howard have the remaining eastern time between them.

Godfrey states the only probable change in the eastern booking staff to be caused by the acquisition of Chicago and Cleveland will be assignment of another assistant to his book.

Orpheum department's road shows play the State-Lake, Chicago, and 168th Street, Cleveland. Arranged to give both booking divisions an outlet in the two cities. Cleveland Palace will continue its vaudeville policy.

Fannie Brice Stopped In Par Broadcast

Fannie Brice, playing the Albee, Brooklyn, this week on a 10-week Keith percentage route, was restrained by R-K-O from participating last night (Tuesday) in Paramount's weekly radio broadcast from the stage of the Paramount, Brooklyn.

Par wanted Miss Brice to plug her United Artists picture, "Be Yourself," which opens this week at the Rivoli, New York. No salary was offered Miss Brice for the radio work.

R-K-O objected on grounds Miss Brice's vaudeville contract calls for exclusive services. Miss Brice stated she consented to go on in the Par broadcast, known as "Nite Owl Frolic," without knowledge that the actual broadcasting was to be done publicly on the Paramount theatre stage.

Paramount and Albee theatres are two blocks apart in downtown Brooklyn.

Three-Act Combo

A three-act combination to work intact in Keith houses has been organized. Turns are "Sunkist" Eddie Nelson's act, the Hollywood Collegians and "A Night in a Day Nursery" with the Beverly Girls. Combo opens today (Wednesday) at Proctor's 88th Street.

SACRAMENTO DROPPING IDEAS

Los Angeles, March 4. Reported the Senator, Sacramento, now playing F. & M. Ideas, will shortly go straight south. Senator is when he got to Fox West Coast on a partnership and has been using the F. & M. units for several years.

YOUNG ROSENBLATT AS ACT

Josef Rosenblatt, act of Cantor Rosenblatt, himself a cantor, is entering vaude via Fox. First date set for the Folly, Brooklyn. Like his father, Josef will be contrary to play the first show Saturday as he must be at the Temple for service.

AMATEURS PUSH OUT VAUDE

Regulation Keith vaude is out at the Coliseum, N. Y., for an entire evening only, beginning March 15. "Coliseum Frolics," containing 50 young amateurs and staged by Gertrude Bigelow, will be substituted.

Ether Ralston's Route

A western RKO route to follow several months of time in the east, winding up this week in Paterson, N. J., has been arranged for Ether Ralston. It covers 15 weeks, starting at the Palace, Cleveland, Saturday (8).

Bobby Agnew Agent

Bobby Agnew, the former picture juvenile, has turned agent. He will manage Louis Shurr's Los Angeles office.

Matter of Ashes

RKO is investigating one of its house managers about the attention being paid the furnace.

Theatre has been using 15 tons of coal each loading, but when the boys checked over the account they found a charge against the house for removing 26 tons of ashes. Novel, if not exactly new.

TALKING TO A TOWNER

(Continued from page 38)

was pretty good at it once myself. I can do a handstand. I learn my kids all that stuff. "Do you like this town?...I guess they are all alike to you fellows. . . . But this is a hard town to get in for you don't like to clap much. . . . But they enjoy it. If you get by here you can get by any place. There's a lot of people that go to New York and see all the shows and they don't feel any. This is one of the richest towns in the United States. . . . You ever hear of Bixby, the soap man?...Well he has a home here. . . . The theatre doesn't pay him as much as a million dollars and they tell me it's better than the Roxy. . . . Not as big but the paintings—in the lobby and the carpets cost more.

About That Dog Act

Say, I was gonna ask you about that dog act you saw last night. He train them himself or does he buy them already trained?...We have a dog home, a fox terrier, he does a lot of tricks and we hardly ever showed him. . . . I'll bet this fellow with the dogs would like to buy him. If he would train him he'd be better than the ones he's got. . . . I'd hate to lose one of 'em, but he's got smart as a whip and I think he ought to go on the stage. . . . Do you think he'd buy him. . . . I think I'd go around to see him. . . . I was gonna go on the stage myself once with an other fellow. . . . We was working in the same show together and the firm gave a ball and we did German and tramp. . . . I did the German. . . . I showed him a few tricks and he had wigs and everything. . . . It was a scream. He had a good voice and I whistled—we sure went big—everybody wanted us for parties. . . . I was a fellow at the hall when the brother was an actor. Well, not exactly an actor. He was an electrician with some show that was playing in Pennsylvania and he said he would write him up and we'd get us in with him. . . . But the old lady was alive then and I didn't want to leave her. . . . I guess if we stuck we'd be away up now. . . . I was a fellow at the game and Gee, you don't see any more tramp and German acts.

The Kids Dig

I have a family now. I gotta a couple of kids. They jig. Only five and six, but they sure can jig. . . . I saw a movie took a picture. They see the show and come back and do everything they saw—sometimes better than the actors themselves. . . . Maybe I'll let them go on. . . . I was a fellow at the game and Gee, you don't see any more tramp and German acts.

I have a family now. I gotta a couple of kids. They jig. Only five and six, but they sure can jig. . . . I saw a movie took a picture. They see the show and come back and do everything they saw—sometimes better than the actors themselves. . . . Maybe I'll let them go on. . . . I was a fellow at the game and Gee, you don't see any more tramp and German acts.

You certainly must meet a lot of swell looking girls. I knew an actress once, nice woman too. . . . I don't know what became of her. . . . Well glad I met you. Tell the woman I'm going to see him and bring me dog down before he leaves. . . . So long.

VAN-SCHENCK KEITH ROUTE

While playing a week for Loews at the State, following their return from picture work for Metro, Van and Schenck were given a contract by Keith's. Reported salary is \$3,500.

Team opens at the Kenmore, Brooklyn, Saturday (8).

ILL AND INJURED

Tommy Bell is in N. V. A. ward, French Hospital. Bell is the acrobat and wire worker who for years coached Fred Stone in such work.

Richard Bosch, manager, Loew's Inwood, N. Y., after severe illness, able to be up and around the house. Richard Bosch (Max Hart) off, improved after rheumatic attack.

Max Hart, on west coast, reported having gained weight since recent return there. Extraction of teeth has been the stuff.

Jane Wise of RKO's radio department suffered a broken nose in a cab smashup in New York Monday.

Lew Golden's left arm injured in an auto accident last week in New York.

Minor Watson painfully hurt in an auto accident near Yonkers, N. Y., last week. Watson is with "It's a Wonderful Life."

Milan O. Welch, press agent for Rudy Vallee, discharged last week after being hospitalized where he underwent an operation.

Paul Kleeman, rehearsing in "The Serenade" in Boston, stricken by appendicitis.

Frank Holden, entertainer, ill of tuberculosis in Montefiore Hospital, New York.

Mr. and Mrs. Jean Fox severely injured in train wreck at Kenosha, Wis., last week. Mrs. Fox known professionally as Katherine Ferris.

Olympic Makes Money

Denying a report in Variety that the Hollywood Legion Stadium is the only light club in Los Angeles making money, the Olympic has mailed affidavit from a public accounting stating it has shown a profit for each of the past four years.

Statement that the club has been sold out only three times is also incorrect, according to S. E. Masters, manager.

Chas. Fox Sued

Milwaukee, March 4.

Charles J. Fox, manager of the Gayety theatre, now at liberty on bond pending an appeal from his conviction in federal court on a charge of conspiracy connected with the defalcations of Erwin F. C. Voelt, former savings bank official, found more trouble facing him when named defendant in a \$3,000 damage suit following an auto accident.

According to Phillip H. Raskin, the complainant, Fox, driving on the wrong side of the street in December, 1927, struck the complainant's truck causing injury to Raskin and damage to the truck and its load of plumbing equipment.

Stock Plungers on Wire

Los Angeles, March 4.

Burbank, one of the two Main street burlesque houses operated by Tom Dalton, will go into sound March 15. Dalton is installing Western Electric equipment and says he's going on the nut for around \$400 a week. The house has been running silent pictures with burlesque shows. House will be closed for five days starting March 10 for alterations. Dalton's other stand is the Follies.

BURLESQUE CHANGES

Betty June Lee has closed with "Dainty Dolls" (Mutual) and hopped in as featured soul with stock burlesque at the Playhouse, Passaic, N. J.

Mike Convey closed with "Girls From the Follies" (Mutual) last week.

Mignon Sisters, Kennedy and Nelson have been added to the roster of principals with the stock at the Gayety, Montreal.

Billy Lee joined the "Sliding" Billy Watson show (Mutual) this week, going in as added star.

Town's 3d Tab Flip

Long Beach, Cal., March 4.

Fourth successive musical tab to founder at the local Strand was the "Pom Pom Girls," headed by Gene Moran. It expired Saturday night.

House will again revert to straight pictures opening with "Her Unborn Child," March 8.

CONTEST BEAUTS SPLIT

Los Angeles, March 4.

Panchon and Marco spotted 14 of the 30 Graphic big picture winners in "Chances" idea with Doc Baker. Open at Pasadena this week. Other 16 girls remain with "Broadway Velvet" idea, where the whole group started.

Mutual's Season Closing Early; New Ideas and Methods to Come?

BURLESQUE REVUE

(MUTUAL)

When stripping came into prominence and the boys out front began to pay all attention to the underdressed members of the comedians, the latter naturally lost their ambition. They stopped trying to get laughs that weren't to be had.

The comedies didn't exactly lay down on the job; they ran up against something they could not mount. They went through the motions and and didn't bother to think.

It seemed just as well. A burlesque show would be one with out comedians, even if one cared to laugh or could if they cared to at most of the stuff.

Now burlesque is undergoing another change. The stripping women are losing ground. They can go so far—they can't go that far.

It all leaves burlesque in quite a hole. The comedians forgot to progress while in their submerged state and the stripping women didn't think of learning anything but stripping.

The comedians now have a chance to regain their former prominence, but they can't take advantage of it because they have been standing around waiting for a chance to get through and can't do a thing about it.

Today there are not 10 principal women amongst all of the acting members of the Mutual. They can get by with a legitimate number without accompanying strip stuff.

John G. Jermon's "Burlesque Revue" is itself in the same boat with the rest of traveling burlesque—the stripping picnic is over and the comedians are too far behind to catch up.

All of the principal women (four) are disorganizing specialists. When it comes to reading a line they are inefficient or careless.

Chorus average.

Fashion Tab for Elks

Nat Mortan, burlesque casting agent, is producing a fashion extravaganza to play several weeks under auspices of the Elks in Vermont. It opens in Rutland, Vt., tomorrow (March 6) and will play split week dates under Elks auspices in other nearby towns.

The extravaganza given in conjunction with the fashion show is made up of burlesque players, carrying 12 principals and an equal number of choristers.

Wheel Troupe Goes Stock

Louisville, March 4.

The Gayety, formerly Mutual wheel troupe, will go Saturday with stock burlesque furnished by Matt Kolb and his troupe which closed a week previously at St. Joseph, Missouri. Ed Galligan, house manager, has been added to the company and the stock company.

Principals are Maybelle Mellon, Ingenu; Ann Darling, soubrette; Rose Louise, specialties; Clark Moss, juvenile, and the following comedies: Sammy Sprue, Jack Little, Al Weber and Elvie Herndon.

Stock for Hoboken

Stock burlesque goes in at the Lyric, Hoboken, N. J., next week (March 10) as reliefer for the house after having gone dark several weeks ago with the collapse of Will Morrissey's revue "Hoboken Holiday."

The stock troupe will be the first burlesque entertainment the locality has had in 10 years.

The Rialto, formerly the Empire, a few blocks away has formerly been the town's burlesque stand playing the wheel shows, but since scrapping has been operating with dramatic stock.

Mutual's Stock Super

Tom Phillips, survivor of a trio of Mutual wheel censors, has relinquished post with censorship of shows now reverting to Emmett Callahan, assistant to J. H. Iker, general manager of Mutual.

Callahan aside from main office duties is in charge of the stocks for the circuit as well as keeping a weather eye upon the wheel shows for remainder of the season.

Mutual Wheel's current season of burlesque is figured to cold early next month, about eight weeks prematurely to the regular wind-up of previous years.

Mutual's swan song at the Columbia, New York, is set for March 29. Hurtig and Seamon's Apollo, Harlem, will go to Mutual's Mutual date and go stock burlesque under direction of Minskys. The Mutual, Pittsburgh, and Empress, Cincinnati will also close at the same time with a majority of the other wheel houses now playing Mutual policy on week to week notice, figured to follow, practically washing up the wheel for the season.

With the passout of Columbia, New York, gone good for the wheel since being taken over by RKO for pictures, and the upturn Apollo, Mutual will be without representation in New York City. It's other and downtown stand, Irving Place, having scrapped the wheel shows for stock three weeks ago.

Freelin to move mentioned passouts the Gayety, Detroit, will change wheel shows for stock March 16. Several shows will also fold including "Flapper Follies," "High Society" and "Dainty Dolls."

Other dropouts are figured as to houses and shows during the interim up to April 1.

I. H. Herk and the Mutual crowd have working interests in operation of both American Music Hall and Irving Place, the latter in association with Charles Burns, but are anxious to get out of the picture in both, rather than supplant with wheel shows. It had been figured that the Mutual shows would be transferred to the American, New York, when permitted to vacate the Columbia, but this is out now.

On the Chin

Mutual has taken it on the chin heavier this year than during its seven years of existence. Starting last August with 50 house shows, the list has gradually diminished to about half that number now. There is no telling what will still be listed after next week.

Efforts to stem the tide have been also floundering indifferently now and again during the season.

Herk is reported considering a rotary plan on principals for next season as a cut down in present operating expenses with some other rapid changes.

800 Layoffs

It is estimated that with each show carrying an average of eight principals and 16 girls, and with 50 shows, the list has gradually diminished to about half that number now. There is no telling what will still be listed after next week.

Efforts to stem the tide have been also floundering indifferently now and again during the season.

Herk is reported considering a rotary plan on principals for next season as a cut down in present operating expenses with some other rapid changes.

Equally depressing is that stock operators, taking the cue from the Mutual, are reported proposing reductions from some of the salaries paid last summer.

New 'Stock Wheel' Stand

Stock burlesque will relight the Opera House, Bayonne, N. J., March 17, after having been dark for several months with Hurtig & Dielenbach as the company.

Hurtig & Dielenbach are currently operating the Playhouse, Passaic, N. J., with stock policy, and will work a rotary stock arrangement on principals to close the opening of the Bayonne house.

DARK ON ROBO HAVEN

Chicago, March 4. Star and Garter closes as a stock burlesque house March 15.

Closing follows drop of three-week deal with Haymarket and Academy and leaves the Academy the only burlesque stand on West Madison street, the hobos' haven.

Riviera Rambles

By Abel Green

On the Riviera, Feb. 22.—Ethel Levey (Mrs. Claude Graham-White) the life of the party on our yacht, and also Major Eddie Levey, who is a very good party which the ex-Mrs. George M. Cohan saved with her hot stepping to Billy Arnold's "Saxophone Blues." This was in Cannes, where owing to a slight cold Miss Levey checked into the Majestic instead of staying on her yacht, the Ethelwyn, as usual. Her husband is back in London on business. Graham-White owns about half of the Croquet drive in England.

Miss Levey's hot-temperament can't be restrained, and among the assortment of German phrases (including the charming Princess Hofenber), British ladies are studying American slang for real vees and personality. The others give each other too much of that about "don't you like the dress?" "this thing I've got on; just sent over by Molyneux," ad nauseum.

Frank Ward O'Malley, writer and rabid anti-prohibitionist, getting up in the swanky Ambassadors in the Casino Municipal and moved to address the attendance on prohibition, stating that nobody around him appeared to be drinking or smoking anything, yet there is champagne and alcoholic beverage all around him, and they can't see the same thing obvious America?

Until it does, says O'Malley, he's an avowed continental. Has been writing this thing during the last syndicated writings about the pay-lire results. Now doing a book on the Riviera.

Cut-rates for everything hereabouts. Once you couldn't get under \$600 decently for a week at the resorts; can do it for almost half now. Not as much gyp, especially if you hold out against those \$12-a-day rooms, which isn't the least of considering the 25% extra for service (10%), state tax (4%) and local municipality's cut. Money goes a long way here. Wine down to normal and around \$8 a quart in the nice clubs, which is more than the 10 bucks and what you're nicked for in Paris.

Everybody going in for galas. Anything as an excuse for a big Hank, the Mule, was a clicker at the swanky Hotel Carlton's gala. Hanker going in for a big gal to Lausanne for a week at the Excelsior.

Been four years in Europe, although previously a standard American act. Has his daughter with him and educating her in Paris, taking her on big tours. Has since remarried, the wife being his new partner. The ex-Mrs. Hank is a very good type of act in America. Hank has custody of the child.

Long Tack Sam a big click at Cannes. Biggest so far at this resort. Novelle Bros. rate second this season. Previous hireything Dole Sisters, who don't rate as strictly professional. Doing it more for the social society, party, decorations and bringing forth a mess of sartorial and blourette scenery that is commensurate with any act's income.

Powder and Tamara were the woe of the Riviera for the last year for a time when here two seasons ago. Just married after many years of dance partnership and featured in the new Cochina revue in London. Breaking in in Manchester and coming to London late in March.

Long Tack Sam is featuring his two daughters more and more. Their act is not an act, but a Cafe man in traction, travels along, but isn't in the act. A corking variety revue.

Hotel Negresco, Nice, has Mitty and Tillo, dancers. Rosery, Cappel and Evelyn, who are doing Maxine's line. Henry Arnold's band at the Perpetue. Nice. Colored and white band at the Palais de la Mediterranee. Everything generally off.

Noble Sisle, ex-Sisle and Blake, conducting his colored jazz, has been going on for a long time at the Palais de la Mediterranee, Monte Carlo, into Ciro, same resort. Wilton Crawley, trick jazz clarinetist, is a big attraction and doing better than at Cannes, where his grotesque makeup didn't conform with the aesthetic demands of the hi-lit Cannes.

Replacing Sisle at the Cafe de Paris is Torance Heit's California "colored" band, who are doing a "biz." Their versatility and dance music combined score heavily. Tello, the police dog, is a hit on his own, as he would be in France, where exists a national passion for canines.

Replacing every other driver in Paris has his animal with him in front for company. They're cute about there, and the animal makes it perfect. Heit's daughter

tion surprisingly satisfactory considering they're chiefly a stage band.

With them were Carl Hyson and Peggy Harris (since closed); also Sisle and Mills, with their Congo dance, a grotesque affair, and not the same quality with all the fanfare allotted them.

On Sunday nights for the galas, however, across the road into the Hotel de Paris with its added capacity.

The Casino, the Cafe and the Hotel de Paris are psychologically grouped with the Casino in the middle, flanked on either side by the hotel and cafe, for easy access into the gambling rooms.

Monte Carlo's Casino is the Vee-hawk of the gambling rooms. Chiseling around with 10-franc chips at roulette, slow and no break for the house—match. Pronto—guarantee (30-40) also played, faster and getting a little dough. The huge leucateet sanction nothing to get excited about.

Sportier Sporting Club at Monte not much better. What there is, is a Casino Municipal and Casino. Monte's chief draw is roulette, illegal in France, but the life-saver for the Principality of Monaco.

Not the only thing banked wrong in the Riviera is the roulette tables. Those roads between Cannes and Nice and Monte Carlo are a living disservice to the road builders. They must have been laid, or something, as they're banked all right, but in the wrong direction.

Making a turn, instead of dipping in, the roads are inclined outwards. It's no accident, but indicates that the roads were built for the purpose of a vague idea of tilting them, but just couldn't guess in which direction.

Been going on for years without repairs. Bank resort cities are not built for road improvements. Roads are none too safe as it is, being a mountainous and a season of tortuous path. Everybody's yawning.

No matter how dirty you go into the Riviera, you can't get clean. Reverse holds for the hotels. No matter how much you pay, they still won't give you soap. An old European custom. Bring your own, if you believe, but you get used to that soon.

Riviera is the nearest approach to California. Reminds strongly of the Riviera of the Los Angeles, the metropolis with its shops, Cannes and Monte are Beverly Hills and Hollywood. Much roomier and more on the whole.

Also has its smart shops, branches of the big Paris, London and New York department stores, same old Palm Beach affiliations for the winter season.

The Riviera has lots to offer and explains the popular reputation. The sea, the mountains, the sunshine (sometimes), climate, etc., all readily accessible.

Many interesting side trips. St. Raphael, on the road to Marseille (spelled here with the "g"), is a lovely spot. The two islands, Grasse, the perfume manufacturing city; Antibes, Juan-les-Pins, Cannes and other in-between towns and hamlets.

Go up a little on some of those mountains and people who look 100 years old, villages which remind of ancient times stare at you. Probably never were down those few miles nearer civilization, much of anywhere near a big city like Marseille or Paris.

Adolphe Menjou and his wife, Kathryn Carver, breezing into Antibes, doing a highway and rest for the completion of his French-English talker for Pathe-Natan.

Chauncey Olootts, Marc Klaws, Alonzo Klaws, at their usual villas.

Bouff-sur-le-Toit (Cow on the Roof), back in Cannes, affiliated with the one in Paris, doing so-so trade, but deserving more. This is the same old thing of the string, as in the Grand Terrible and Le Grand Bear in Paris, where "consumptions" (drinks) are 20 francs straight with no gyp covers or extras and getting mass play because they know they can come in a day and dance at the Palais de la Mediterranee and not be burdened with "champagne obligatoire."

With the usual tango alternates; with other specialty acts.

At the Hotel de Paris, Macklin, otherwise "Baby Face," colored balladeer, who came over with "Blackface," a very good act, now getting temperamental and hi-hat, but gives out sympathetic ballads about the same time. Miss Thomas, a special colored accompanist, doubling as hostess.

Real snooty nice spot in Cannes is the Chez Brummel in the basement of the Casino Municipal.

They're running a scientific system. They do everything but press your clothes. Anything to keep you on the premises, and with the leucateet room, leucateet and your membership card on you, it's a cinch. Human nature does the rest.

Special "prix fixe" bargain luncheon: ditto for teas (20 francs, ditto for 30 and 40 on special afternoons); much more expensive dinners in the Ambassadors, and then once again in the Brunel nightclub after dinner and entertainment at all hours.

In between there's an opera company, a dance company, and a variety company; straight stage recitals, concerts and the like; all at bargain rates.

Billy Arnold is (literally) the white-haired jazz boss of the Casino Municipal. Has been here for 10 years. He is a very good singer, and knows all the hi-lits of their drunken names. Arnold is a very good dancer, and he is a very good singer.

Arnold is tight this season. In summer, though, he is a very good singer, and he is a very good dancer. He is a very good singer, and he is a very good dancer.

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Moscow Plays

Moscow, February 18.

Valentine Kataev, known in America as the author of the novel "The Embezzler," has just written "Vanguard," a four act Russian "play of tragedy," dealing with the passing of the 120,000,000 Russian peasantry from private to a socialistic basis of life. Staged at the Vakhtingoff theatre by Alexei Popoff; set by Nicholas Akimov.

Same author's "Square Circle" has reached 300 performances at the Moscow Art Theatre, a record for this country.

"Tempo," a play by N. Pogodin, described as "an industrial revue," will also be done at the Vakhtingoff.

\$14-\$30 a Day

Paris, Feb. 22.

Nice, the in-between resort, half way between Cannes and Monte Carlo, while the biggest city of the three is only big enough for acts.

Offering \$14 to \$30 a day, with few takers.

DUBBING IN EAST

Hollywood, March 4.

Paramount will dub German dialog for the "Karl Mark" and "The Doctor's Secret." In the east, dubbing will be done at the Long Beach studio, although pictures were originally made on the coast.

Paramount has indicated it means of dubbing but could no other means for these pictures.

Panama

Panama, Feb. 22.

Happy Dratzen, cabaret of the Metropolitan, had plenty of trouble with the last, and brought down by the last, and brought down to rehearse, and one stunt of the chorus was to get their boy friends to coo the other entertainers.

New show has a chorus of six, the following principals: Edna May, Mary Gray, Ruth Engel, Lorraine Glover, Betty Brand, Marie Billings, Donna Darling and Sunny Clark-Lyette, ballet dancer, joins next week.

Three chorus girls from the Metropolitan were badly injured in auto accident. Portia Collins, Mary Carroll and Hattie White were the injured girls.

They are being treated at the hospital. Their hospital bills are a loss of time from work.

A new company has been formed to build a station to house for all games, boxing, pictures, judo, etc.

Doctor Downie, who now operates Rice's cafe, is mentioned as managing director.

Colon

Bilkey is turning his cabaret on the vaudeville with programs changed weekly. Dan Myers, blues singer; Pat Brooks, dancer, and Billie Turner, who are new arrivals from Hollywood.

Charged with being badly behaved, Maria Corries, cabaret entertainer, Ninfa Fata, Colombian cabaret performer, was sent to jail for 30 days. Miss Corries was badly cut in the abdomen.

Atlantic cabaret has the following new entertainers: Eva Acosta, Heita Diaz, Matilda Fernandez, Margot Suban, Lou Yea, and three American girls, Myrtle Rose, Violet Hubbard and Joan Tibbett.

Patricia Patterson, cabaret, married Joseph Forman, U. S. N.

Miguel Pletta, Spanish opera singer, arrives in Panama from Mexico in March to make his debut with the Bracale Opera Co.

Sam Harris passed through here on his way to Havana for a vacation. Harris is on the "Panama" was Russell Markert and 12 of his Roxettes.

Gail de Mammy, Russian dancer, and Thaddeus Loboyko, after their engagement at the National theatre, Panama City, played at the Canal Zone club houses. They are at present in Colon at the Atlantic cabaret.

Mary Lee Kelly is returning here from New Orleans this week. She was with Miss Kelly off and on for eight years.

The Paris garter rep. co. has been booked to play the Canal Zone clubs, arriving here in March from New York. They will present a series of dramas.

Vanita Speers, member of the Ritz chorus, called for her home in Los Angeles.

British Film Field

(Continued from page 7)

cess last year"; the critic anticipates what may be a boxoffice success next year. Judging by the success on release of most of the previous hits, the booking manager privately knows his business.

American Distributors and K. R. S. Kinematograph Renters' Society, the lengthy title of the distributors' association, has postponed the election of its vice-president a couple of weeks after electing John Cecil Grainger president. It has now chosen Sir Gordon Craig, last year's vice-president but recently resigned, following internal dissension with Charles M. Woolf of the Gaumont combine.

Woolf and the two other distributing companies identified with the Gaumont-British resigned on the ground of objection to Sir Gordon Craig being presumed concerned with an exhibitors' franchise proposition in connection with Multiscreen.

The beginning of this year's American distributors operating here had agreed among themselves to quit when the S. A. C. was formed, but to settle this, but figured it would cost so much more to organize their own society they decided to stay put.

Soviet Film Push

Franklin, not to say frenetic, efforts to penetrate the British film market here. More than one West End theatre has been approached by the Soviet Union for exclusive rights, but no takers as yet.

"Film Society" is being used as a trigger to fire off this Russian stuff, and is showing "Storm Over Asia" Feb. 23 privately at the Tivoli. This is one of the Soviet films, which has been shown down by the Council Board here, which does not prevent it being shown privately by the Soviet Union, but it is certainly quite a large proportion of whom would be at home in Greenwich Village.

The Moscow State Film Club, located at 15 Palmer Broadway, Socialist Member of Parliament, is also showing the "Storm Over Asia" film, "Mother," with a short made from one of H. G. Wells' minor stories, "The World of Tomorrow," and a collection of this stuff is to "show plays and films of modern significance."

Films and the Budget The rumor is again current—apparently relayed from New York—as to the Chamberlain's coming to the United States. It is an imported film for the present for a price. During last year, according to the Chamberlain's house of Commons, revenue from imports on film has increased to £3,845 in 1929, from £2,775 in 1928. The increase is largely attributable to imports of disks for talkies.

Censor Shaw

Bernard Shaw will at last have the sensation of being censored, not because he is too radical, but because he is too reactionary. His latest play, "The Doctor's Secret," was to have been produced at a municipal theatre, Twickenham, but the Saxon minister of education requested that the play not be produced. The reason given was that it was "too business producing a satire on democracy."

COSTLY PLACARDS

Local theatre managers have agreed not to fix placards in public streets, only in the doorway of their theatres. This is a result of the considerable increase in municipal rates for these advertisements. They have to pay the government nearly three pence (about 50 cents) for each placard.

In Madrid about 350 are fixed daily, and the management has to pay 31,500 pesetas monthly, a considerable sum. Societies of authors, musicians and for the repression of mendicants, protection of infants, tourists, etc., all have to pay a municipal rate.

REVUE FOR EGYPT

Emil Schwartz's Revue, Viennese troupe now playing in Rome, is set for Egypt next fall. Unit will play Cairo and Alexandria.

Schwartz's revue is a road show that plays music halls on percentages. Usually stays several weeks, due to having several books and productions in its rep.

It's one of the most pretentious musicals of its type on the continent for straight touring purposes.

FEAR ARABS

(Continued from page 5)

unofficially bruited in some quarters it would be just like the Arabs to run to the authorities and further protest their complete innocence of the events of last summer by pointing out that the Jews are making merry while they themselves are still mourning after their loss.

The point is, though, no local paper dare print it—is solely a matter of safety. With something like 100,000 people invading the city for the usual three day dance, it is great mix of whom are Arabs, it is generally felt that this will be giving them too great a chance to start something if they are so inclined, and their inclinations at the present are not altogether charitable. It also would leave many of the colonies unprotected, and the people are running.

The Carnival, usually, is one of the events of the Near East and attracts visitors from all surrounding countries. Many Americans, Canadians and Englishmen make the trip specially for the Festival.

Purim this coming on March 13.

"G" SISTERS THREE

Hollywood, March 4. "G" sisters, brought over from Europe by Universal for the White-man revue, go to Warners for three pictures.

They will be in "Mademoiselle Modiste," "Top Speed" and "See Naples and Die."

Stuart & Lash
Murdock & Mayo
(Two to five)
ST. FRANCISCO
Golden Gate (8)
Curtis & Kelly
Barker & Benders
Radio (One to five)
(One to five)
Lee Twinn
Summer Junior
Medley & Duprey
Jack Pepper
(One to five)
SCHENKLEIGH
Radio (8)
1st half (8-11)
2nd half (11-14)
3rd half (14-17)
4th half (17-20)
5th half (20-23)
6th half (23-26)
7th half (26-29)
8th half (29-32)
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Broadway Chatter

Lee Posner is on a diet. Edgar Selynn back from Florida, sooner than intended.

Buddy Rogers and Larry Spelling at the Roosevelt Hotel. Estes Manasco, trumpet player in the band at the Krazy Kat Inn, is slated for pictures.

Murray Lewin, Mirror Sports writer, was once an usher at Hurling and Semon's 125th St. house.

Carnera's managers won't let him pose for photos in short trunks. Reason—varicose veins.

Murray Roth, on a breathing spell from the Warner studio, has gone to Palm Beach.

At the very old Olympic, 'way up on 3d avenue around 100th street, a sign still adorns the front, reading "Gus Hille Minstrels."

Francis Albertani, former sports writer on the Evening World, is now assistant to Frank Brun, g.m. of Madison Square Garden.

You mustn't sit too long in the East Side Plantation Cafe or the colored waiters will move the table from under you.

Finishing "Young man of Manhattan" at Paramount, four days ahead of schedule, Director Monty Bell spent the time saved resting in Atlantic City.

Myra Regardless, Sandwina, the boxer, was born in Sioux City, Iowa. His mother taught him how to be a pugilist. She formerly was with

Ringling Bros. circus in the capacity of strong woman.

Wrestling's making a comeback hereabouts, and Jack Curley, mahout of the pachyderms, is all smiles. Richard Shickel, new heavy champ, is said to be the reason. He recently took on four bouts in as many days.

Loew's State is getting newspaper reviews for the first time in seven years. Oscar Doob did the trick. One sheet even catches the show so quick that Doob can stick the notice out front on Mondays in blow up type.

Jack Stillman, nephew of James A. Stillman, the N. Y. banker, had been with the Mary Hay show a very short time, and was expected to join Ann Pennington's act, but instead was signed by William B. Friedlander last week for his "Jonica" production.

In a 7,500-mile ride through all of the desert and plain western country not one cowboy was seen. The nearest came in a Texas ranger dismounted. Many cowboy hats were noted on auto drivers. But Hollywood is knee-deep in cowboys all right.

Prof. Mike Hylos has not refereed a bout since he raised Canzoneri's right arm above Jack Berg. Last year Hylos appeared 33 times in the ring which was the most any referee did.

He lives in Haverstraw, N. Y., home of James Farley, chairman of the N. Y. Boxing Commission.

Mexican Gambling Ban Doesn't Affect Border

Los Angeles, March 4. While Rubio Ortiz, president of Mexico, has decided against gambling and refused to issue any more permits for gambling resorts in the interior of Mexico, he sees no reason why the border resorts frequented by American should not continue as before. Promoters of gambling casinos trying to get capital around L. A. have been hit by the president's edict, but expect no trouble when it comes to getting permit to allow Americans to drop their dice.

Jack Dempsey and Gene Normile, with around \$100,000 invested in property at Ensenada, will continue with the building of a casino and hotel there. Ensenada is about 120 miles south of Tia Juana. Most of the projects in the form of promotion have hopes that they will be able to cut into the business being done at Agua Caliente. Agua Caliente is the only spot where there is a race track, which accounts for most of its draw.

Christo was undecided last week whether to sign Miss Pennington or Jim Barton. He'll know by the end of the week if his selection was wise.

JUST A TRANSACTION

Restaurant Patron Was Shy For Moment But Check Was Paid

George Xennington, bond broker, of 219 West 34th street, was arraigned in West Side Court on the charge of failing to pay a dinner bill of \$14.40 in the Hollywood restaurant, 1600 Broadway.

Xennington was with two women and a male companion. They ordered 3 bottles of ginger ale, \$3; bread and butter, 45 cents; war tax, 45 cents; and three flat mignon, \$10.50. Total \$14.40.

Xennington's friends 'departed after they had dined. Xennington was confronted with the bill. He eyed it, dug into his jeans, but they yielded not \$14.40. So Xennington went to the "can" in West 47th street. He was ridden to court the next morning in the van.

In court he explained to Magistrate Jesse Silberman he had never questioned the bill. "I just didn't have it," he asserted. "But I can quickly get it. The Court gave him permission to communicate with his counsel and another witness, the bond broker Xennington paid his dinner bill.

Virginia Morris (Mrs. L. Nickson) has been on a six months leave of absence from the Warner publicity department. During that time she intends to surprise her husband. After that she will concentrate on promoting another prospect for A. P. Waxman's payroll.

'ROUND THE SQUARE

Reconditioning Greenwich Village Inn

Greenwich Village Inn, damaged by fire two weeks ago is undergoing reconditioning and will reopen when rebuilding is finished. Originally "Polly's" and operated by Polly Halliday 10 years back when the Village was taking on its stride as opposit to Broadway as a night playground, Polly Halliday, later relinquishing to outside interests and the name of Polly's passing for the newer title of Greenwich Village Inn.

The Inn is one of the few old landmarks to survive the change of conditions in the Village and has prospered where others have folded.

A Relative Gets a Booze Break

A burn-up for a major studio head was the misdirection in a cargo of booze shipped to the Coast from the east. Film head's friends in New York arranged for nine cases of rare brands to reach him from Havana. Lad who undertook delivery was no bootlegger but knew the boys and was willing to do the favor.

Upon arrival in Los Angeles with the shipment, the boy called and called the exec but always got that "conference" answer. Not wanting to peddle the stuff himself, in desperation he called New York to ask what he should do with "it." The Manhattan participant told him to deliver it to his brother-in-law, a supervisor on the same film lot.

Did the studio head gnash his teeth when he found out, and was the supervisor surprised at the sudden arrival of nine cases at his home? Booze is booze.

Coast's Fifth Ave.

Hollywood's main stem, Hollywood boulevard, heralded as the Fifth ave. of the West, is getting its share of razzing from the New Yorkers. Most of them claim the grind looks more like a bargain alley than anything they have seen.

A tab of the street shows a few exclusive shops but a guy wouldn't run shop of furs counting furs. Here and there is found a store with class but at no time, in the six blocks of business section, is one out of sight of a red fronted 5 and 10. Men's stores where suits are sold at \$20 are well represented. There are three shops where shoes sell at \$6 top. Three \$1 stores are housed in two blocks.

Specsy shops that specialize in 10 buck dresses and have continual ads are dotted along the boulevard. Also there are shoe joints where they grind out sausage while you wait. Twelve drugless drug stores are in the six blocks.

On the stem there are three class eating places, the rest of the 20 eateries are joints where eating off the arm prevails. There is no yellow peril here as the one Chinese restaurant has had time getting by and is frequented only by high school kids. Branch stores of L. A. merchants have come and gone with only four of the larger downtown stores being represented in Hollywood. Most of the class establishment have left the boulevard for other locations, Beverly Hills now being the favorite spot for the exclusive shops.

Chatter in Miami

By Wallace Sullivan

Miami Beach, March 1.

Ann Pennington's premiere at the Royal Poinciana Casino night somewhat topped by the appearance of Jack Sharkey, who, fresh from toying with Phil Scott, made a speech, saying he was the "happiest fellow in the world" now being on one nearer the heavyweight crown. Miss Pennington's dancing could scarcely have been with chatter about the bizarre business at the Stadium. She had a large audience, the Casino crowded with fight fans. Christo, the proprietor, expects to have her two weeks, but Miss Pennington says she'll be here but a week. Her hair is bobbed. Does two hot dances; the first in a white beaded costume, which conceals perhaps too much of her well-known plus. Aaronson's Commanders strong support here.

Christo was undecided last week whether to sign Miss Pennington or Jim Barton. He'll know by the end of the week if his selection was wise.

Mickey Alpert, operating the Coconut Grove up North, entertained Sharkey, and himself took the floor, vying two songs. Alpert's work tops any male night club singer in the South. Christo wouldn't let him off the floor until somebody spotted Frank McManus with his brother George. Frank was obliged to sing, letting loose sitting at the table.

Murray Roth and Miss Pennington, Palm Beach and rouletting and dining with relatives at the Breakers. Roth is using a duplicate set of Bradley's for Helen Morgan's forthcoming film short. Set will be precise in every detail.

Commissioner Whalen catching in a baseball game given by society folks in Palm Beach, one side dressed as cops and the other as convicts. Takes a lot of nerve to catch behind the bat. The Commissioner did pretty well, even if he did fumble every other pitched ball. Lillian Gish strolling the beach dodging the female reporters, who get in one's hair on the beach at the Breakers.

Carol Dempster a delightful figure in the swimming pools and other spots of Palm Beach.

Mrs. Salling Baruch in floral gowns and umbrellas sunning herself on the walks of Spray Beach. John J. Raskob being pointed out by all the folks.

Plenty of laughs in Palm Beach. You should see all the sporty old boys and girls in their seventies, motoring in snappy roadsters, rumble seats loaded with centenarians. Dolly Kay through at the Hollywood Country Club and Bee Jackson now there stopping.

How quiet and deserted seem the Dade and DeSota hotels in Miami Beach since all the sport writers moved north.

Irene Bordoni still the biggest hit of Westside here. Aside from her sizzling "Danger in Your Eyes, Cherie," she's doing "You Don't Know Paris" from "Fifty Million Frenchmen." Al Wohlman should let Miss Bordoni's comic interpretation of "Souvenirs" in French. Ties them up.

Val Vestoff will do musical shorts when he returns to New York after having been glimpsed at the Embassy club by Murray Roth.

No check for your hair (keys). The checkroom had handled thousands of chapeaux and remembers everybody's.

One of the most delectable sights at the Royal Poinciana is the after-noon tea in the garden. Terebithore in the shade of the Bombax Celba Cotton Silk trees.

Joe Higgins of Wall street wears down the spectators when he starts piling chips on his favorite No. 17.

Mrs. Dahl of the Interborough Rapid Transit Line family wears those milk bottle sized gams.

The Colony Club represents about a billion dollars in real estate on a gala night. One walks knee-deep in pearls and diamonds to get to a table. Ermine wraps are as common as bathrobes in a cabana colony.

Anatole Friedlander was m.c. at the Palm Beach benefit given at the Paramount theatre in Palm Beach. Irene Bordoni came over from Miami Beach to sing.

Helen Meany giving diving exhibitions for the society folks.

Mr. and Mrs. Wm. P. Ahlert sunning, except during the intervals the show of Pictorial Review drops in to watch the ticker.

Folks of the most exclusive set dodging hotel quarters in Palm Beach. Spray Beach gets the cream. Gambling is the only thing open Miami Beach now, but all the folks wary. Few winners.

Sinny Selwyn gave up trying to tell John J. Raskob a system in roulette.

Biggest selling commodity here is oil to promote a deep tan. Remarkable how many folks are not prone to the dark skin, no matter how long in the sun.

Herman Milgrim returned to New York.

Sam Harris playing around Palm Beach.

Sid Strauss hitting the high spots of Miami Beach.

Mrs. Hayward could get a tan from the rocks she wears if she wore them in the Pictorial Review.

Phil Plant a prominent figure all over Palm Beach, air, water, and land.

Mrs. Henry Dittenhoeffer credited with the smartest tan in Palm Beach. She uses a certain oil with vinegar.

Edsel Ford lagooning in gondolas at the Nauticus.

Frankie Springman drawing a lachrymal following of females who like to listen to him sing at the Elanitia. They sip tea and cry while he vocalizes.

The crooners here are disgusted with the season, money being so tight. One may observe them giving each other winks when well-dressed men and women place dollar bills on red or black or gold in when they win. This is true of Miami and Miami Beach. In Palm Beach, of course, the rich are as careless as ever with money.

Mrs. Frederic McLaughlin (Irene Castle) entered the DeWille the other night in a gown that had the women gasping.

Al Goldman and Christy were host at all the sporting scribbles of the world last week, turning over

(Continued on page 52)

NEW YORK THEATRES

BROCK FEMBERTON Presents
Strictly Dishonorable
Cecedy Hill by Preston Sturges
Starring: **AVON** (The World's Best) & **STANLEY** (The World's Best)
An average of 25 standing ovations since the opening, Sept. 18, 1929

Kenneth MacDonaw and Joseph Werner
Present
BASIL SYDNEY and MARY ELLIS in
CHILDREN OF DARKNESS
By Edwin Justus Mayer
BILTMORE 27th, 47th St., W. of B'v. Eves. 8:40. Mats. Wed. & Sat., 2:30

BELASCO 7th, 46th St., W. of B'v. Eves. 8:40. Mats. Thurs. & Sat., 2:40
DAVID BEASLEY Presents

It's a Wise Child
A New Comedy by Laurence E. Johanson

Good Seats in All Parts of Theatre Can Be at Box Office
STREET SCENE
has moved from the PLAYHOUSE TO ANOTHER THEATRE For further information see daily papers

GRACE GEORGE
in the St. John Irvine comedy
"FIRST MRS. FRASER"
with A. M. Matthews and Lawrence Graham
PLAYHOUSE 49th St., E. of B'v. Eves. 8:40. Mats. Wed. & Sat., 2:30
Extra Matinee Every Thursday until June 15

A THEATRE GUILD PRODUCTION
METEOR
By S. N. BEHRMAN
GUILD Theatre, 65d St., W. of B'v. Eves. 8:40. Mats. Thurs. & Sat., LAST 2 WEEKS

A THEATRE GUILD PRODUCTION
THE APPLE CART
Bernard Shaw's Political Extravaganza
MARTIN BECK Theatre, 7th St., W. of B'v. Eves. 8:40. Mats. Thurs. & Sat., LAST 2 WEEKS

VILMA BANKY Talks
(Arrangement Samuel Goldwyn)
in **"A LADY TO LOVE"**
A Metro-Goldwyn Picture
Starring: **VILMA BANKY** and **ROBINSON**
Stage Showdown! SCHOLIER
Burdette, Orchestra

CAPITOL 1342 9th St.
Eves. 8:40. Mats. Thurs. & Sat., LAST 2 WEEKS

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothfeld (ROXY)
LET'S GO PLACES
William Fox Presents
The Musical Comedy
VON GRONAU World-Famous Dance
Greater, and the Excellent Stage
Show Ballet Corps, Chorus, Dancers
Symphony Orchestra—Midnight Pictures

Comes Friday at Pop. Price
MARILYN MILLER
in **"SALLY"**
Now Playing John Barrymore in "Gen. Crack"
NEW YORK GRAND

3 Warner Bros. and Vitaphone Hits!
SONG OF THE WEST
(IN TECHNICOLOR)
With John Boie, Vinton Selby and Joe E. Brown
WARNER BROS. THEATRE B'way and 124 Street

GEORGE ARLISS
in
"The Green Goddess"
Winter Garden—B'way & 50th St.
Voted the Best Picture of the Year!

GEORGE ARLISS
in
"DISRAELI"
CENTRAL THEATRE—B'way and 47th St.
Daily, 2:40-8:45—Sundays, 3:45-8:45 at the 3 Theatres

RKO THEATRES LET'S GO
B'way and 47th St.
B'way and 47th St.
B'way and 47th St.

THE PALACE 8th Ave. & 47th St.
B'way and 47th St.
B'way and 47th St.

58th ST. NEAR 5th Ave.
B'way and 47th St.
B'way and 47th St.

86th ST. COR. 1st Ave.
B'way and 47th St.
B'way and 47th St.

WILLIAM BOYD
in **"OFFICER O'BRIEN"**
LARRY RICH & 14 ENTERTAINERS
Other RKO Acts

WILLIAM BOYD
in **"OFFICER O'BRIEN"**
ODETTE MYRTLE, JIM McWILLIAMS
Other RKO Acts

WILLIAM BOYD
in **"OFFICER O'BRIEN"**
ODETTE MYRTLE, JIM McWILLIAMS
Other RKO Acts

Next to the stage door of the Palace Theatre, the new home of

MRS. GERSON'S GRILL

After 11 years on Broadway

Aquarium's Tropic Fish Are Almost Native New Yorkers

New York's Aquarium seems to deal with strictly local products. Probably no one knows that most of the fish in the aquarium are caught off Sandy Hook.

In fact the Aquarium has great difficulty in obtaining and keeping alive fish from far-flung quarters of the globe. And as the Hook offers fine and varied specimens, scientific expeditions set off for the Hook at frequent intervals to replenish the Aquarium's stock.

Odd, brightly colored, Florida fish can be caught there at the right season. One called the Queen Trigger Fish, caught off Sandy Hook, looks just like the cover of the "New Yorker."

However, some fish even nearer home, those in one of Central Park's lakes, have been absolutely snubbed by the Aquarium.

The Aquarium, which is under the Park department's jurisdiction, was asked to rescue a number of fish from one of the Queen Triggers which is now being drained. But in spite of a desire to co-operate as far as possible, the Aquarium turned down the Park fish because they were not native to the lake. Some slip up trucks from the Aquarium were not at the lake to gather in the fish, and the fish are still floundering about in the mud, where they will most likely survive till spring.

The Aquarium officials are suspicious and even rude to reporters. They strenuously object to conning being made out of it. It's only on April Fool's Day that people call up asking for Mr. Fish; every reporter who ever came to the Aquarium has been ready to burst into hysterics.

"It seems," said Mr. Howley, fish culturist of the Aquarium, "that the very word fish is humorous to people's minds. But the Aquarium officials are suspiciously interested in fish, and not in the human interest that reporters are always seeking."

If reporters would do something besides laugh they might discover several interesting things. For instance, the fish in the Aquarium what is apparently a live lobster; just as bright red as any lobster in a restaurant. Some people might be intimidated by the high brow scientific fish at the Aquarium. But Variety's sober recognized Ambloplites Rupestris sometimes seen swimming in the tanks in Broadway's restaurant windows. And, catostomus commercial are suckers.

The fish in the Aquarium are a bit too crowded like everyone else in New York. They can't even breed because they have no place to hide their eggs, and their co-residents eat them up.

One of the most interesting sights in the Aquarium, says Mr. Howley, is the horseshoe crabs which were on the earth two million years ago, almost their present form, which are really related to spiders instead of crabs. Yet no one wants to look at them because they are seen at beaches so frequently.

Also if any one would like to know, an Octopus about which such terrible stories are heard, has a body as soft as an oyster, and is hardly dangerous at all.

The lone Penguin at the Aquarium is the pet of the place. He has a looking glass next to him so he can see himself, and not get lonely, and every night he is nursed upstairs by himself. He is the only animal which the S. P. C. A. allows to be fed live food.

Police Order Campaign Against Garden Specs

Speculators who frequent Madison Square Garden lobby and Eighth Avenue around 49th and 50th streets are to be given more attention. This warning came from Inspector Patrick McCormick of the 1st Inspection District as a result of letters to his office about the "gyps."

The speculators have rented every cubbyhole, space and store within several blocks of the Garden. They shout their wares right in the lobby of the Garden, annoying patrons with their agents and runners. Plainclothesmen will be taken from their duties if they fail to correct the abuse and make no arrests.

Lizzie Kelly—6 Months

Elizabeth Kelly, 21, of 310 East 26th street, who claims to have been employed as a night club hostess until her arrest, was sent to the House of the Good Shepherd to an indeterminate term by the justices of Special Sessions on her plea of guilty to shoplifting.

She was arrested in a department store Feb. 7 after trying to walk off with a dress worth \$6.

De Luxe Bway Living On No Income at All

Broadway, the hard-boiled thoroughfare for rackets, makes the hinterland or the rest of New York pay, but it is always taken by its own. The Street has its own racket.

Everyone on the street has a string of friends who can get him a raffle-off on this or handout for that.

Every time there is a change in the management of a Broadway hotel, a string of dead-end hotel residents are discovered. Persons who have gotten in on a drag with the first management and have sometimes never paid a cent. Recently one at a hotel just off the square, during a change in management, six such persons were found. One man had occupied a suite for two years without paying a nickel.

It is always Broadway characters, celebs of the district, who never leave the street, who are known as famous crashers. They're on hand at fights, shows, parties, all Broadway's festivities, and always on the cuff.

Jack Blue Held for Grand Jury for Assault

After a lengthy hearing before Magistrate Silberman in West Side Court, Jack Blue, 48, dancer, 231 West 51st street, and Jack Gerard, 43, 3200 Broadway, physical culture instructor, were held in bail of \$1,000 each for the grand jury on charges of felonious assault.

The two men were arrested by Detective Fitzpatrick, West 47th street station, on complaint of Anthony Scott, a dancer, 411 Manhattan avenue. Scott charged that on Feb. 17 Blue struck him with a cane and that Gerard beat him with his fists, fracturing his jaw.

Scott said the assault occurred when he announced that he was going to quit as an instructor.

Blue denied having participated in the assault. Gerard did not deny that he had struck Scott, and said the dancer had attempted to attack him. Blue said the cause of the trouble was that Scott insisted on dismissing his dancing class 15 minutes before time, and was reprimanded for it.

NAIL CAVIAR BOOTLEGGER

Chi Gyp Bought it in Woolworth's, Sold it As Soviet Import

Chicago, March 4.

A caviar bootlegger was given a bawling out here last week by an Irish cop. Coast Guard Captain, posing as a Russian, had built up a trade on what he claimed was imported caviar.

Price was way down, with the salesman doing a big business since September. The housewife caught him in Woolworth's, buying his supply at 10 cents a can. He emptied the cans and then sold the stuff as coming direct from his brother in Sovietland.

Scalpers Acquitted

Jack Harris, 28, clerk, of 159 West 48th street, was acquitted in Special Sessions of a charge of ticket scalping. Harris was arrested Feb. 7 by Detective Joseph Carberry in front of the Lyric theatre. Carberry claimed the man was attempting to stop patrons by offering to sell seats.

The same disposition occurred in the case against Mark Marks, 36, of 155 East 183d street, who was taken in by Carberry the same night. Carberry contended Marks was soliciting patrons in front of the Apollo on West 42d street.

Phyllis' Golf

Phyllis Haver holds the spring golfing record made on a practice tee at Pinehurst, N. C.

While down there for her health, Miss Haver became friendly with Helen Hicks, who also plays golf. Femme links star persuaded Miss Haver to try the game and take a couple of swings. The former picture luminary procured herself a driver, bag of practice balls and a very black caddy.

The lad, seeing Miss Haver walk over to the same tee with Miss Hicks, went miles down the fairway in preparing to chase the drives. Miss Haver swung and the caddy came in a little. She swung again and the caddy moved closer. He finished sitting on the bench next to her, teaching out to retrieve the balls.

THE REAL STUFF, SAH; PRICES IN KAIN-TUCKY

Louisville, March 4.

Pay your money and take your choice down here.

This liquor price list is current:

Black Gold, 18 years old, \$50 per case.

Bourbon De Luxe, 18 years old, \$45 per case.

Kentucky Sunshine, 13 years old, \$42.50 per case.

Old Rosebud, \$42.50 per case.

Other announced brands and prices:

Old Grand Dad 4 1/2 pints.....\$39.50
Old Grand Dad..... 34.50
Old Taylor..... 34.50
Old McBrayer..... 34.50
Fehlbauer..... 34.50
Hill and Hill..... 33.50
Cedar Brook..... 33.00
Green River..... 31.50
Babbling Brook..... 29.00
"Since 1788" (old bot)..... 29.00
Jefferson (old bot)..... 29.00

Civic Payoff

Chicago, March 4.

When a mousetrap cop tried to tag a Kansas City car parked in front of the United Artists' theatre the driver just drawled: "Say, Mounty, I hear you boys ain't been paid lately. How about going over and buying yourself a big meal?"

The mounty came off his high horse and sold a blank piece of paper for \$2 cash.

Inaccurate Biographies

Florenz Ziegfeld

By Claude Binyon

Florenz Ziegfeld, producer of the famous annual "Scandals," was born in Minnetonka, Ia., the year before they passed a law. Elated over the event, his father sent the following wire to Mrs. Ziegfeld:

"Congratulations. Your loving husband, Florenz, Sr."

Three years later, while playing with his toys in the attic, little Florenz found the wire. Irritated, he scouted on his velocipede to the nearest telegraph office and batted off this message in childish scrawl: "Mrs. Florenz Ziegfeld, Sr. Dave Marks, was sentary surprise to me the pretentious name in which our respective husband and papa disposed of yure most nobel achievement the glorious expearence of motherhood. If it had not been the time to check on a story like this insted of printing it without coming to me for verryfication of the facts and a possibl quotation from me it would have been even more suitable. I tribut to you. Your grateful son, Flo. P. D. \$45,000 at the Amsterdam last week."

Grammar school was one long bore to the youthful genius. His career of letters ended abruptly when the teacher told the young mutts to dash off an impression of their most thrilling experience in 75 words.

"Outdoing anything of its kind ever before," it had been wrote Ziegfeld, "the most thrilling experience of Florenz Ziegfeld, Jr., will go down in history as the most lavish thrill of the ages. It was thrilling. It was massive. It was stupendous. Our hero came out of it changed boy weary of life and certain that it was the greatest thrill of his life. The following was the most glorious thrill of his life," said Mr. Ziegfeld.

Calmly Ziegfeld handed the creation to his teacher. "There you are, kid," he said; "it's 75 words exactly."

"Where's the note imprinted on the experience? You don't tell what happened to you."

Personality Makers on Coast Fail To Impress Mad Husbands or Cops

Fourth West Postponement

The trial of Mae West and 53 other defendants indicted for participating in "The Picture Show" alleged obscene play, produced in October, 1923, at the Biltmore, New York, was again postponed until next Monday.

Jury action was taken by Judge Bertin in General Sessions Monday at the request of Assistant District Attorney James G. Wallace, who is engaged in another trial.

This is the fourth time the trial has been postponed and the defendants are out on bail.

The charge is a misdemeanor. The defendants need not appear at the trial, but must be represented by counsel.

Phoney Sailor's Phoney Diamond Sale Swindle

Detectives Bernard Gunson and Mike Foley of the East 164th street station arrested Harry Evans, 35, salesman, living at the Times Square Hotel. Evans was charged with a case of "grand larceny."

When the sleuths arrested Evans in the hotel they said they found in his room a loaded automatic pistol. He was also charged with violating the Sullivan law.

Evans was arrested as a suspect in the case of Mrs. Sarah Pross, 540 Southern Boulevard, who was robbed of \$2,000 in a "diamond switch" on Feb. 14 last, a bogus sailor, approximately 35 years old, at 103rd street and Lexington avenue. The phoney mariner stated he had just got off a ship which arrived from a foreign port and that he had smuggled in 25 "diamonds," valued at \$50,000.

She could have them, the bogus sailor stated, for \$2,000. Mrs. Pross withdrew from a bank the \$2,000 and hurried home with her "50,000 worth of goods." The following day she raced to a gem dealer, who told her she had ten cents' worth of glass. She then told the cops.

Being unable to identify Evans in the case, he was freed in Harlem. He was arraigned in West Side Court on the gun charge and held in \$500 bail for trial in Special Sessions.

Los Angeles, March 4.

If you can't develop a personality or mental power in L. A. it's not the fault of swamis, inspirationalists, seer scientists and others who sell their lectures hereabouts. There are more seventh sons and daughters to help your business or personal troubles than there are actors out of work, and the same situation here as in Chicago.

The fortune tellers by other names all claim about the same: to make you successful over night if you will follow their advice and buy their little book selling at \$1.49 or \$3, on sale at the door as you pass out. The lecture is free, private audiences and the little book are the money makers.

Swamis with tukluh towels around their heads with some looking as though from Harlem, cut in heavy on the big dough.

One has built himself a temple and retreat for the followers which set him back a half million. He plays loose with some of his femme followers and has lost the decision if a number of old husbands. But his wife does business at the same spot.

"His gas is to get the swell-lookers to spend a few days at the resort and then he will have the "dynamic power of will" developed. Others will bring personality to the front by eating carrots or not eating carrots. Spinach is a back number. If you don't care for carrots, they can help you with color vibrations. Not the ordinary or garden variety vibrations, but red, white, blue or perhaps lavender vibrations.

One color teller was going great for a number of months until his former wife came to town and announced that he had deserted her six years ago and that he is now living with another woman, the mother of three children by him. When the cops went to pick him up, they found he had color vibrations out of town.

Some have made big dough. They work with the people who have money. The others are content to pick up nickles and dimes from the more ignorant and guarantee them anything in the line of success as long as they follow the leader.

"Free Lance" Magazine Peddler Goes to Trial

Charged with obtaining money under false pretenses, Charles McKenna, 34, salesman, of 111 West 46th street, was held in West Side Court for trial in Special Sessions. Bail of \$500 was furnished by a surety company. Peter Wisbauer, an employee of the Hotel Astor and residing at 1049 Grand Concourse, asserted that McKenna had sold him for \$5 a year's subscription of the "National Hotel Review."

Wisbauer never received the publication and wrote to the magazine. He learned that McKenna was never authorized to collect subscriptions. Herman Flanger, promotion manager of the Gehrig Publishing Company, who publish the "National Hotel Review," urged Wisbauer to take criminal action.

While Judge Hedding expressed his opinion that McKenna was a free lance agent and while he had never received the official O. K. he had every intention to send the publishing firm the subscription money.

Easy on Stag Bookers

Milwaukee, March 4.

Judge A. J. Hedding fined Mrs. Marjorie Lee Brooks, who furnishes talent for stag parties, \$100 on a charge of contributing to the delinquency of a 17-year-old girl. Two other similar charges were dismissed.

When testimony was taken two weeks ago, two of the girls testified that they had danced in the nude at stag party entertainments, mentioning specifically an affair at the Whitefish Bay armory.

While Judge Hedding expressed himself as satisfied of Mrs. Brooks' guilt, he felt that there were some mitigating circumstances in that the girl dancers had led to their exposure by their own agency. One of the girls had lied previously to a burlesque theatre manager about her age when applying for chorus work.

Clothes and Clothes

By Mollie Gray

Palace Dance-Crazy

Where are the notes of vaudeville? For those who are crazy, actually crazy, about dancing, the present Palace bill is a soul-stirring spectacle. All others will be bored to the last spittle.

Ted Healy, M. C. C. (master comedy collector) knows not only his own business but everybody else's. He leads with him the finest in pale yellow crepe with silk fringing trimming and skirt. Marie Marion (Clifford and Marion) furnished her customary comedy and she surprised in the white gown of classic simplicity, full length skirt finished with deep scallops, string tie and most becoming coiffure.

Ewing Eaton still an engaging little show. White and Manning in their clever clowning the treat they were expected to be. Tiller Sunshine Girls—16 who dance as one—looked out in the French sailor costumes. Those of Russian inspiration attractive, also, with gray hats blue banded, black trousers and sleeves of orange. Very becoming costumes seemed a bit dejected.

Henry Santrey and his great troupe presented practically an unchanged routine with such success it proves there no reason why it should be changed. Labeled Demetri troupe of tumblers show speed and good dance.

Dance Macdonald in reference to the younger generation, but to Palace patrons who expect variety on a bill.

Costume Lighting

Capitol presentation, "Color Rhythm," keeps splendid time. Most of the talent comes from Mr. Edison, but somebody else has adapted it very cleverly. The girls in the white and blue in satin smocks of changeable blue and green, doffing these for fringe of many colors and wings of many more, their long ruffled train lighted and dark group dark and at the same time made others light, finally achieving those technicolor favorites of blue and coral. Finde a human rainbow of many crisp flounces, bodices yellow and feather headresses mostly so. Backdrop were a rainbow, too, of ruffles, the center was carried forward by a beautiful lady wearing a diadem all aglitter and a sense of importance. Dave Schooler must have been to dancing school while he was away, but he is still welcome for his handwork on the keyboard.

Three-planes in the Capitol grand orchestra, two of them played exceptionally well by girls in a duet. Overture is "Theology" of M-G-M hits.

State's Track Meets

Every time one person leaves a front seat at a given date a 50-yard dash for it. Then the 49 disappointed contenders slowly retrace their steps. Those who are able to get only fleeting glimpses of things.

Grace Smith and Four Buddies dance an opening. Miss Smith wearing a pink velvet crystal floor robe with catch hem, followed later by a suspender dress of red and black satin. Tracey and Hay dance the closing. The girls' costumes including a blue frock and tam, white for an adagio, and gray and red satin. Apache was cleverly and daintily performed, much the best numbers in their routine.

"New York Nights" (UA) on the screen.

Evelyn Brent's Ensemble

"Slightly Scared" isn't even pale pink as entertainment, much as it hurts a Brent-Brook advocate to admit it. Crook beat crook, and the boy with the white hair, now so familiar. Olive Brook was only called a detective, really a jewel thief too, which was where all hope of originality faded. Miss Brent wore a beautiful evening gown with the head motif of the short black velvet ermine collar worn carried into the white chiffon gown. Natural waistline, slightly bunched bodice and no hair on her own. Light colored suit buttoned its short jacket the full length with metal buttons. Black net gown with moulded hips and fullness near the floor still preserved an almost straight silhouette, as did the soft white gown. Small circular frill outlined the back decollete and continued over the shoulders to the front neckline. A small panel on the waist the only ornament, many bracelets being enough brightness.

Helen Ware as a rich American

was naturally doomed to heavy metal brocades and flashy black and gold tea gowns. Virginia Bruce also in metal cloth, one gown with hideous bow treatment on the skirt, happily getting but a brief appearance. Her white frock and stiff very full skirt was much more youthful and becoming.

Paucity of Clothes

Very little on the clothes line at the 6th Street the first half. Clifford Wayne and Co. confined themselves to their native Indian costumes. Color line switched from red to black with Dotson, who talked to himself to get the right answers.

Two girls with Arthur and Mortimer. Havel no longer chise from sport frocks to evening gowns when "going to the dance" as they did when the act was new. Jimmy Savo does his best in that line, but Will Osborne really outshines him sartorially.

Heavy Hipp Attendance

"The Lost Zeppelin" found a Hippodrome audience climbing to the top of the house. They had to wait for a smoker to strike a match before they could find a seat. Those matches—later, faded sights usually seen under a moon.

Miss Patricia, on the vaude bill, looked slimmer than usual in an attractive gown of fine gold lace. Bodice went to a point in front, the several hems of the skirt finished with green net making a nice combination. An occasional rose, also. Lane Osborne and Chico try to make a case for the "Hippodrome" is noteworthy. Bright, distinctive costumes might have helped but they were not used, only an ordinary ruffled frock and again a blue and pink mistake and a rummage sale costume for a doll dance.

Snubbing "Chauve-Souris"

The seven numbers of "Ballets" "Chauve-Souris" could be understood in any language so the Paramount audience is included. Nikita himself wasn't so easy in that big house, the home of his laze, he did get over. Colorful and amusing as this entertainment is, the aisles were busy most of the time, faces pointed north.

Screen hit of other comedy with Buck and Bubbles in a jall story. "In and Out" with some very interesting foot notes by the big tell. Mrs. Jesse Crawford, a bright spot for other reasons, being her orange color frock with its cape collar scalloped, hem side pointed.

Daring "Lady to Love"

Vilma Banky in "A Lady to Love" about which there can be no argument: This is probably as strange a romance as the screen has had for other reasons, being a bad assortment of characters. Tony, the elderly and wealthy owner of a vineyard, decides to marry and falls in love with Lena, the beautiful actress who has not even noticed him. He proposes by mail, enclosing the photo of a young man living with him. And the result is not as the first reel had the fans forecasting.

It's been a long time since the screen has had an Italian character so natural as Edward G. Robinson makes Robert Ames in the young man. Miss Banky's dark suit has the full length skirt. Her printed chiffon had short sleeves and a real hem. This waitress must have spent her life saving on her wedding gown; it was never a ready-made with that perfect fit. Long tight sleeves, skirt of three tiers of maline, and a little frill softening the nothing new to evoke a screen out of this kind of thing smoke; even a four-year-old watched it undisturbed. Lyle Stockpole is the woman in the case, wearing the handkerchief velvet evening ensemble. Cont is made with circular flounce and trimmed with chinchilla. Gown has crystal shoulder straps, irregular back-dipping skirt, narrow panels from the shoulders tying at the waist in back. Denouement the only surprise, sending the audience away with a

Pre-Broadway

"The Blue Ghost," spending a week at the Boulevard Theatre in Jackson Heights prior—mayhap a long time prior—to Broadway, should be a mystery play to end all mystery plays. There is even a nod to the new law to evoke a screen out of this kind of thing smoke; even a four-year-old watched it undisturbed. Lyle Stockpole is the woman in the case, wearing the handkerchief velvet evening ensemble. Cont is made with circular flounce and trimmed with chinchilla. Gown has crystal shoulder straps, irregular back-dipping skirt, narrow panels from the shoulders tying at the waist in back. Denouement the only surprise, sending the audience away with a

Studio Boots

Hollywood, March 4. Two hundred boot shops, run independently by brothers, shoe the ponies and principles in most of the studio musical pictures.

Biggest studio sale was to Radio for \$2,374 for 200-plus pairs of shoes in "Rio Rita." Order called for 89 pairs of shoes for the remainder of the picture.

Most expensive shoes for picture use were the \$185 pair worn by Betty Compson in "The Great Gatsby." Factor of expense was the buckles, \$90 worth of rhinestones.

Shoe stores are run by the Williams brothers.

laugh. And to sustain the smile beyond the lobby, trick envelopes are distributed.

"Officer O'Brien" Quite Human

"Officer O'Brien" is surprisingly good despite that discouraging title. William Boyd as the title holder plays with little heroics and much human nature. Dorothy Sebastian has little opportunity to show her moments mean something. Her light suit with a cutaway jacket had a collar of broadtail, and satin blouse. Sport coat of rough tweed with a very smart—very—very good looking "Black felt" used for trimming. On a dark silk frock with filled collar a similar frill topped the deep cuffs of silk. Raglan sleeves in the sport coat and self-covered buttons for the link cuffs in the suit.

Sophisticated Pajamas

"Street of Chance" has chills and thrills and no use for seat backs. Art Arnesen in the sport coat and self-covered buttons for the link cuffs in the suit. A badger-trimmed tweed suit wasn't so typical. The perfectly groomed hair of a woman in a very smart black suit with three-quarter length coat, fitted at the waist. Many diamond bracelets worn with a white silk necktie and again a blue and pink mistake and a rummage sale costume for a doll dance.

Shops

If the card players won't come to pictures the pictures will come to card players. New card game on sale at Sterns called "Kamera-Cards" with players contracting to make a picture in no more than ten days. Should create great sympathy for producers in general.

No excuse for a handbag not matching something these days. At Alhambra they are shown in natural linen with colored eyelid embroidery; in lace tweed of light shades, one style with buttonhole flap closing. There in broadcloth use a fine cord to lace around the edges. Pastel shades in shantung; a felt pouch bag carries a large monogram. Cinch cloth is applied with a circle of pique also used for a pulc string on a sport bag; sponge cloth in bright colors trimmed with white.

To match shoes Lord and Taylor has snakeskin bags with metal chains and dark leathers. One style with braided leather handle and colored enamel ornaments. Entire display of beige in Macy's composed of many leathers.

Undershirts have naturally changed with the longer skirts, and now Franklin Simon also shows a silk nightgown with tuck in blouse, pleated skirt, wide flat bow of velvet from a corner of the square neckline and they call it a "shirtwaist dress."

BIRTHS

Mr. and Mrs. Pat Flaherty, a son. Father is general manager Red Star Music Co. Mother is daughter of Humbert Fugazy, Brooklyn sports promoter.

Mr. and Mrs. Lester Pollock, Rochester, twins (boy and girl), recently. Daughter is assistant manager Loew's Rochester theatre.

Mr. and Mrs. Edward H. Knopf, a daughter, Feb. 25, in Hollywood, (Cal) Hospital. Father is Paramount Pictures.

Mr. and Mrs. Sam Krinstein, a son, in Chicago, Feb. 21. Father, president of E sanay Art Studio.

Things Have Changed Since—

The following notice used to appear in theatre programs:

THE ELECTRIC LIGHT

The use in theatres of the electric light is an experiment. Its brilliancy is of incalculable advantage if it does not prove too intense; this may be obviated by flesh colored tinted mediums. It is our duty to give the new light the fairest and fullest trial and to reach the

highest and best results attainable through experiment.

J. J. McCarthy, across a lunch table in a Littleton restaurant, argued Harry Aitken and D. W. Griffith into putting "Birth of a Nation" into the Liberty, N. Y., for \$2.

Al Jolson used to hold up those Sunday night Winter Garden concerts.

S. L. Rothfeld had charge of the Regent theatre, at 116th and Seventh Ave., N. Y., with the house staff decked out in white gloves.

MIAMI CHATTER

(Continued From Page 50)

their place to the scribes. Boys are much obliged for a great time.

Virginia Hawkins deserted Miami Beach for Palm Beach.

Col. Green, of the Hetty Green "crime" has a window awning for the top of his gearless car.

Folks of Miami Beach wondering who the gent is at the Roney-Plaza, who wears brown shorts, like the trunks of a bathing suit, day and night, call fellow with nothing to say. Prize mystery of the section.

Walter Howe flew back to New York after the fight.

Johnny Broderick, plain clothesman, known to all Broadwayites, was here.

Miami Beach dedicating the month of March to sporting events. One of the greatest programs yet, with polo, golf, tennis, swimming and golf, a two-day regatta; LaGorce golf tournament, with a purse of \$15,000 to attract the world's best.

George Gershwin has written the music for the finale of the Circus d'Hiver to be given the first week in March at the Miami Beach Garden theatre for charity.

Mr. and Mrs. Harry J. Powers at the Elstowood, far from Chicago's reverberations.

Bernard Gimbel, not only good at merchandising, but an aquatic ace. The merchant swims the length of 500-foot pool under water, which is a featured performance every Sunday by athletic club stars here. He does it for pastime. They get paid.

John Golden working now instead of basking. Helping the Miami theatre group to prepare his play, "Between Us Three," which he intends to produce in New York.

Mrs. John E. Davis, society woman, was the peanut girl at the Bath Club's Circus.

Helen O'Shea opened at the Roman Pools. Formerly of the Casanova, she is now at the club.

S. S. Kresge spending his dimes hereabout.

David Lawrence guest of the Frank E. Annetts in Collins street. Paul Butler goes for polo in a big way. He has seven polo fields at his establishment in Hinsdale, Illinois, and has two ranches in the state to raise his mounts. He spends his winter knocking the ball around in Miami Beach. Tough life!

Harry Payne Whitney, although not expected here this year, arrived at the Roney and attended the fights.

Everybody knows, of course, that Gene Tunney is around Miami Beach with Pully Lauder. In one night club the other night the orchestra took out a number, which is a travesty on the Dempsey-Tunney fight, when word reached the place Tunney was on the way over. Bernard Gimbel gave them a party at the Lido last week.

Charles B. Dillingham a guest at the Roney Plaza and, incidentally, his wife is Bancroft, but no relative of George Bancroft.

Another fashion show, this time at the Flamingo hotel next Thursday.

Edward Shumaker, pres. of the RCA-Victor Company, guest at the Roney. Away from the cares of handling 200,000 employees.

Mr. and Mrs. David Beatty, Jr., at Deauville.

Better big at the smart Embassy Club brought about Frank Ford's re-signing the artists, scheduled to be dropped.

Marinus weather for the past seven days.

MARRIAGES

Rheba Crawford, Salvation Army girl known as "Angel of Broadway," married a local broker, Feb. 24 in San Francisco.

Helen Dean, pictures, to Dr. Myron B. Fraetman, San Francisco surgeon, last week in Reno, Nev.

Frank Lloyd played heavies for Otis Turner.

Hunt Stromberg exploited "Lying Lips."

Gertrude Mottstadt's reward for winning an Elks' beauty contest was the lead opp Hoot Gibson.

Patty Arbuckle made a picture called "The Life of the Party."

Nazimova was the highest paid player in pictures.

Will Hays played postoffice.

Jeanie MacPherson played leads in Criterion pictures.

Tod Browning was in R-M comedies as Tod Browning.

Mildred Harris wore curls.

Ruth Roland wore a butterfly bow as the Kalem Girl.

Francis Ford played Abraham Lincoln in "From Rialto Splitter to President."

Brass railings made a classy lobby.

Viola Dana wore rompers.

A million was a lot of dollars.

Nobody knew the name of The Biograph Girl.

Penrhyn Stanlaws directed pictures.

Haverly's Mastodons played to \$1,400 of a Saturday night in San Francisco and thought they were doing big business.

Lester Wallack played the title role in Burnand's "The Colonel" when it came to his New York theatre after someone else had played it at the Boston Museum in its first performance in America.

Rube Bernstein was a billposting sniper at the Star, Toronto.

Ralph Ketterling did publicity for Jones, Linick and Shafer.

Mort Slinger produced shows at the La Salle, Chicago.

Balaban and Katz put up the Central Park in Chicago, first deluxe house in the country.

Milt Schuster was a comic in burlesque.

"Dardanella" was about the only tune the band at Healy's Golden Glades ever played.

Montgomery and Stone played "The Wizard of Oz" at the old Academy of Music.

Samuel Blythe used what is supposed to have been the first typewriter in newspaperdom on a Rochester, N. Y., sheet.

Walter Reade was advertising agent for the old Metropolis in the Bronx, N. Y.

Tom Henry (Boston) was a lithographer with the Sells-Foran show.

Jim Barton was second comic with "Hello Three" (American burlesque).

George M. Cohan was a member of the Four Cohans with Hyde's Comedians.

Harry Kurtzman, now managing the Hyde and Beiman Estate, managed the Gayety, Pittsburgh.

Frank Damsell was a straight man on the Columbia circuit.

Uncommon Chatter

By Ruth Morris

Good Old Burlesque

"Ladies and Gentlemen. Now I want to tell you about a little book I have on sale. 'Hot Dog' it's called, and hot it is. The greatest little book ever printed—and only 15 cents. It treats a subject of which you may have heard, but which you find so funny; others may find it offensive, but if you're really broad-minded you're going to enjoy this collection of snappy stories. It has pictures of girls dressed just the way you like to see them. All for fifteen cents and money back if you think it's not the finest kind of a book you've ever seen."

So starts the entertainment at the Columbia, cathedral of burlesque. No matter how protestingly the reporter may go to cover the scene, it's always fun. Burlesque is so flagrantly itself—with its barker, red-nosed comics, spangles, in-accurate music, impersonal runway girls and childishly deliberate attempts at wickedness.

This week's attraction, "Burlesque Review," is just the type, starting off with a rapid patter chorus, greets the audience with "Hello, folks, we're here today to please you." Then follows something about nepotism felling the nation. A truly representative picture more characteristic by the fact that only one word out of five is enunciated.

The production has Harry Pearce, who has been singing the burlesque comic show (including the parenthesized middle name of "Pep"), but the divine gift of being funny. He's a likeable little fellow, with a Cockney accent, cork stippling on his jaws, white nose, perfectly beautiful red lips, and a hilarious ability to flatten his face and make it sound as though it were coming through an imperfect microphone.

Style at the Columbia is easy to cover—it takes in so little territory. It adds to its working basis (barkers and trunks) little elaborations of spangles, fringe and coy rosettes. If ever a burlesque show was new and fresh, that would be news. One of the best parts of the entertainment is the highly precise dance troupe. The girls are much too bored to work in unison, so they kick at random.

If the production should become boring while working its way up to some obvious gag, reading of the program offers a little relief. It forecasts next week's bill as "The Sensational Story of Widows" with a "Famous" Chorus. The announcement that the show has been endorsed by a traveling salesman. Subtitle for the present attraction also makes worthwhile the show. Enticing Potpourri of Humorous Incidents Enclosed in Melody." And over on the big board there is a note that Theatre Parties Can Be Arranged for Any Show—making it completely unnecessary for the Drama League of East Passaic.

Good old burlesque!

"Flying High"
(George White's musical is "Flying High" without the slightest feeling of falling below box office standards. Its book is just one of the things—this time a trans-continental air race—but it's grand entertainment. Trite plot not more than compensated by the above-average personalities of its principals. Primarily there are Bert Lahr, who needs only to intone an impassioned "unong-unong-unong" to be awfully funny. Only a grand series of occurrences through the "Thank You Father" and "Without Love" stand up best after many renditions.

The chorus is dressed well with a nice blending of costume and dance design for indefatigable Bobby Connolly numbers. Grace Brinkley is pretty ingenious with a more-than-blah, personal and good-natured, in spite of her not so funny lines, is a cute comedienne who can step out with swell pants. Joseph Urban sets are grand.

Telling the Visitors
To insure a really good time at an opening night the spectator should continue to secure seats in front of a Resident Buyer and his wife giving a theatre party for out-of-town friends. That is the surest way to have celebrities in the audience pointed out. The feature may sound something like this:

"Oh, yes, we get to a lot of openings. Would you like to have me point out some of the celebrities? Well, let's see. There's Bert Lahr, down in the first row... oh yes, yes. She's a famous dancer. See that old man she's sitting with. That's her husband. He has mil-

lions. He sells kodaks, or something.

"See that blonde coming in? That's Frances Williams. Oh no, it isn't Frances Williams after all. Jack, isn't it funny how much that girl looks like Frances Williams? Well, I'll point her out when she does come in."

"Oh, my dear, this is a treat for you. There's Jimmy Walker. Yes, yes, you know, he's our Mayor. I don't know who the fat man with him is. (The "fat man" being Dudley Field Malone looking his prettiest and unattested.)

"That little boy? Yes, he does look like Eddie Cantor—but he's not that—no, that isn't Eddie. Maybe it's his son, Jack, when you go outside see if you can find out if that's Eddie Cantor's son."

"Oh, look, Jack—there's Helen Kane. Remember the night we met her at Harry's party? Of course you remember her dear—you know, the 'oo-vo-de-voop girl.' And that funny man who appears in pictures with her—no, not Conrad Nagel—oh, why can't I remember his name?"

"There's Otto Kahn... well, he looked like Otto Kahn and look, right over his head, over there. But the first act curtain ends the show."

Mei Lan-Fang
Anything as different from Western-style as the theatre as Mei Lan-Fang's company couldn't possibly be uninteresting. It's so utterly different, with its artificial graces, gorgeous costumes, shrill intonations, and speaking music. The most indignant scoffer at his posturing technique must recognize that Lan-Fang is a master of his art. He is a master of the graceful dancer and fluid pantomimist. But it seems impossible for an Occidental to appreciate fully an art so buried in tradition that even the slightest gesture is studied for its symbolic. Unqualified enthusiasm, which ignores the fact that Lan-Fang's acting at times must seem highly comic to a Western observer, or that his high intonations ring maddeningly in the ears hours after they've sounded, seems like nothing more than artistic affectation. Such over-appreciation is as annoying as the lack of sympathy and understanding that a rude audience gave to La Argentina at her first appearance in America.

Much of the enjoyment of Lan-Fang's performance for American audiences depends on Miss Soong, who in pure soft diction outlines the plots of the Chinese dramas. She possesses all the graces of her country's culture. Lan-Fang himself introduces a new fashion in fainting—the idea being to grow rigid, open his eyes wide and then let the pupils progress slowly toward the bridge of the nose. You, of course, won't be rude enough to laugh at it audibly, but there's nothing to prevent enjoyment of a silent chuckle.

His tremendous success has exploded the prevailing theatrical superstition in regard to peacocks. Any man who believes that a peacock bring hard luck, will not have seen a representation of them in their productions. Lan-Fang has two magnificent peacocks embroidered on his front drop and stage backing and has been playing to capacity, suggesting that, perhaps, the jinx doesn't apply to Chinese actors.

Roxy's Stage

There are interesting and lovely effects at this Roxy this week in a variegated program going all the way from an imaginative snow scene to a southern idyll under the "Lazy Louisiana Moon." Costumes and backing create a beautiful scene for "Snowflakes"—the former, in blue, white and silver, dotted with puffy strands of maribou, backed with cyclone lighting from white into deep blue. Targued chiffon drapes create an upper frame for the picture, later heightened by the introduction of the Roxyettes in scarlet and black skating costumes.

Shift in mood offers a striking contrast in the next number—a mechanical solo by Von Grom, explained by the spirit of Lauro. It is an interesting interpretation, made more impressive by having the dance movements thrown in red shadow against a stiff white background.

Whatever the Roxy does in the way of amplification to its orchestra should be stopped. It's a crime to have the work of such a

Did You Know That

Betty Compton has the darkest coat of tan in town... Dave Stamper is said to have disappeared from the 'Rik lot, having simply taken his hat and left... Bert received a tremendous ovation at the Metropolitan when she sang "Louise"... Grace Moore looking like a charmingly large butterfly and wink winking, sitting in the audience... the Jack Warners are supposed to come east on a visit... Harry Puck is supposed to be a nasty, cunning in the new Schubert opera called "Three Little Maids"... Louis Shurr, Louis Warner, Mr. and Mrs. Jack Wilking, Genevieve Tobin, John Handley, Bobbie Perkins, Herb Harris, Gertrude Macdonald and Herb Fields all attended a Mayfair farewell party for Irene Delroy... Joe Shea is here from Hollywood for a month on a business trip... Harriett Hooters' toe dancing is being preserved by the camera... it is said that Marion Davies gives diamond bracelets and other lavish gifts to her friends at Christmas time... Louella Parsons is in town to attend her daughter who is very ill... Harlan Thompson is writing Beatrice Lillies—new picture for Fox... Louella Parsons is a case of Kleig eyes... Mrs. Roy Smeek is wearing a new diamond bracelet... The guard-dogs in "Flying High" are said to be really the sets of twins... Mayfair furnished snowballs, streamers, beads, hats and other favors Saturday night and it was swell... It was swell... The house is going to Europe and Asia after dark news for the "Sun"... the craze for long evening gloves has not become popular as yet in California... prints will certainly be worn this summer, especially for evening... Lucille Mendenhall looked very smart in her new dress... Mrs. J. White opening... Johannessen has a smart new brown linen hat... the cheer leader for Olympic basketball games looks just like Royce... White opening... Bert Lahr's dresser got a wire saying, "I know you'll be good."

good organization spoiled by sitting its tone through shrill microphones.

Another Sally

A statistician might have an interesting session determining the number of times since the birth of the American moving picture that a love-lorn, incoherent hero, upon being told the heroine's name, has commented: "Gee, that's a pretty name—Sally." He lingers over the name with a vocal caress as his glance travels slowly and emptily toward the second balcony and his expression, which looks a little ill, is supposed to suggest that he's glimpsing the most beautiful things of life. Sally could be any good girl.

"Underfoot" is a film whose dreariness is worthy of Eugene O'Neill or any one of those jolly Russian dramatists. The story, with the sweet Sally is brought by her husband to live in a lonely lighthouse and go politely mad from the loneliness of it all. Several dramatic situations at the end of the film do not compensate for its general dullness.

Mary Nolan photographs delicately as Sally. Dialog given her is so poor it's difficult to rate her performance.

Hollywood Cycle

If "Let's Go Places" is any criterion, picture audiences are in for a cycle of films dealing with "castaway" glimpses of moving picture studios. Also, if "Let's Go Places" is any criterion, the cycle is going to be not so diverting.

There's nothing particularly bad in the film. Neither is there anything particularly good. It's mediocre, stereotyped, studio-type entertainment. Lola Lane, Sharon Lynn, Lee and Ike, these do the best they can with blah parts, and Eddie Kane and Charles Judels are genuinely funny with moments of piquant French dialog.

Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of any "Variety" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

Dear Miss Revell: I am in trouble. I have been in New York a year and have been working in a night club. I like a musician in the orchestra. He can't or won't marry me and I can't take a baby home for my widowed mother to support. I am nearly frantic. Please advise me. *Anguished.*

Answer: Advice seems so futile in your case, but by all means have your baby and take care of it. It will be an incentive to spur you on to better efforts. You may be a big star some day and make the baby very proud of you. Some of our greatest stars got bad breaks in their youth, but not let one false step discourage you.

Dear Madam: My son is 18 years old, very good looking and has a fine voice. He is also considered a very good dancer. He wants to go on the stage but understands—he must start in the chorus. I have been told that chorus men are not respected. Would he have any future? *Helpless.*

Answer: If he has looks and talent he has as much chance of a successful stage career as any of our musical comedy stars. In fact, most of them began as chorus men. A chorus boy is respected as much as any one else in the theatre. He hates it. It is entirely up to the man himself.

Dear Friend: I have been working with a girl partner for three years and we don't seem to get ahead. I have a chance to team with a man partner. While he is clever and could get bookings on the strength of his act, he has an offensive personality and would probably make advances to me that would split the act. Do you think I ought to take a chance with him? *Caution.*

Answer: If I were you, I think I would wait until another fellow comes along whose personality is not repellant to you and who possesses the same talents as the man you mention. Tell your girl partner for the present and try for a musical comedy or revue engagement. It might change your luck.

Dear Miss: My brother and I are working with a young lady who is very essential to our act. I am terribly in love with her but she never notices me. And he seems to like my brother, always saying nice things to him. He is married and crazy about his wife and baby. What can I do to make her transfer her affections to me, who is in every way worthy of her love? *Acrobatic.*

Answer: I fear your problem is beyond me. If the lady won't reciprocate your love, you had better

look elsewhere. If however, if your heart is set on this one girl, why don't you try to make her jealous, or treat her with indifference? Probably your error was in letting her know too soon you loved her. It may be done that way in fiction, but in life different tactics are sometimes advisable.

Dear Lady: I am in the chorus of a Broadway musical show. The comedian is always trying to date me up. I am afraid if I don't go out with him I will lose my job. And if I do accept his attentions, I'll lose my sweetheart, who is in the chorus of the same show. What shall I do? *Dura.*

Answer: I believe if you tell the comedian you are in love with the young man he will cease his attentions to you, and probably help you both to advancement. I happen to know him very well and know he is just that type of man. Tell him the truth.

Dear Madam: I am an extra girl and never seem to get, any further than the mob scenes. I have been told I register well, and I am not hard to look at but still I just don't seem to advance. The directors are always promising me parts but they never materialize. I just don't seem to get a booking. What shall I do to better myself? *Extra Girl.*

Answer: Breaks is right, my dear, but luck will smile on you sooner or later. There is a great demand now for camera girls and, as you know, many of our biggest stars got their chance through an emergency. Keep on looking and doing your best and be fit to welcome opportunity when it knocks.

Dear Miss R: I am trying to get into vaudeville. I believe I have some talent. I am considered a very good tap dancer and have personality. I have a fair voice and my friends say I look and act like George Jessel. How can I land on the stage? *Frank.*

Answer: Send me a self-addressed and stamped envelope and I will forward you a list of agents and managers who might help you, if you really have talent. Why insist that you look like Jessel?

Postscripts

Alice: I have no idea what salary he draws. Discouraged: If your statements are correct, you will find aid and comfort at the Actors' Fund.

Rose: The lady you see at opening night, the gentleman in his mother. Comedian: If your act contained as much humor as you believed your letter to me does, it would be working. J. H.: I don't want to discourage you, but I honestly do not see any future for your act.

Oddities of Hollywood

By the Skirt

Hollywood does something to people's memories. Fantastic parties, all ending the same way, cards and dice. Go west, but dress like east. The moving picture star who is said to be collecting dialects. Ermine and gum. Lee Morrison's night club. Sure of a crowd. Police in uniform conspicuous by their absence. Plain clothes men appear. One description of the town, "Done in Technicolor." Fortune spent sending flowers to visitors. The death knell one restaurant dealt itself by advertising, "Come and see the stars eat." Huge solitary diamonds determine the social status. Fur coats and bare legs. No no's in the Hollywood dictionary. London had in winter, so is Hollywood. Faces just as thick as Arthur Gaezer. The odd black about shipper left in a Caliente bungalow. Wealthy film name driving a Ford to save gas. Catherine Dale Owen, the studios' idea of nobility. Tennis and swimming. Projection room, once over. Carrying maps when visiting Beverly Hills.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
151 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$10 Foreign.....\$12
Single Copies.....\$1 Single Copies.....\$1

VOL. XXVIII No. 8

15 YEARS AGO

(From Variety and Clipper)

Newest drift of the picture business was toward serials, due in part to the success of Reliance's (Mutual) "Mutual Girl." Serials were announced by Kalem and Universal besides the leader in the chapter story idea, Pathe.

General Film was still breaking up. New report was that its general manager, Percy L. Waters, would throw his fortunes with the film interests of Klav & Erlanger, who looked like a big future influence in the industry.

Record admission sale for pictures came from Cincinnati, where a tailor and a news dealer opened a store showing pictures on a street in the densest populated district with a scale starting at 3 cents.

Approached for vaudeville dates, John McCormack, the Irish tenor, mentioned that his firm was \$25,000 a week, based on his customary guarantee of \$1,500 a concert, which, figured on 14 performances a week, would make the total. Negotiations go no further.

Valooka Surat promised to do a blackface sketch as her next, starting in Hammerstein's Victoria. Music was to be provided by Irving Verlin.

One of the first ticket speculator scandals started in Chicago, where one of the Aldermen declared in open session the people were being asked for \$200,000 a year by the holdout of the best seats of hits which found their way into gyps' hands.

"The Birth of a Nation" opened at the Liberty, New York, first picture play to play at a \$2 scale.

50 YEARS AGO

(From Clipper)

Charles S. Parnell, Irish agitator, was touring the States lecturing and propagandizing for the Irish. Coming into Bridgeport, Ohio, an expected demonstration was absent, because the mob had mistaken Harry J. Claggett, a friend of Barlow, Wilson, Primrose & West Minstrels, for the great Parnell and given him the reception on his arrival.

"Hearts of Oak," by James A. Herne, father of Crystal Herne of more recent fame, and David Belasco in partnership was produced for the first time at the Arch Street theatre, Philadelphia.

Jin Ward, one time boxing champion of England, now 80 years old, appeared at his own benefit in Shoreditch, England, and agreed to give a sparring exhibition. They picked a young opponent, who pulled his punches until the old man indignantly knocked him through the ropes to encourage him to mix it.

Terrace Garden in East 48th street, New York, was at the height of its fame as a meeting place. Spot comes into the news at the time at the scene of a benefit to George Rooke, contender for the lightweight title. (Rooke was torn down only a few months ago.)

Pards newspapers even in that day aimed criticism against the state-subsidized Comedie Francaise, objecting that although the play was in its repertoire, the company held no less than 60 rehearsals of Corneille's "Cid," whereas it should have been able to put the piece on at a few days' notice.

Offenbach, the composer, was in ill health in Nice, where he was the object of much sympathy.

Inside Stuff—Vaude

Theatrical entertainments, to which latter affairs the general public is sometimes admitted, apparently are to continue as a regular part of the program offered in the prisons of New York State despite demands made since the outbreak at Auburn and the theatre they be stopped. Claim is these performances afford opportunities for the smuggling in of weapons.

Before a legislative committee probing into prison matters, Commissioner of Correction R. F. C. Kiehl declared that he was heartily in favor of theatrical shows, radio broadcasts, and similar amusement, on the grounds that they improved the morale of the convict bodies.

In the north of Berlin in the cellar of the Walhalla theatre, one of Berlin's most continually unsuccessful houses, is a cabaret called "Carow's Laugh Theatre." Although upstairs the theatre is only sparsely filled, down below it is jammed every night.

Here Ernst Carow, a few years ago a clown in a small traveling circus, has established himself as a favorite. His undiluted knockabout is just what they want. This was all right until some of the newspaper boys discovered him and the tuxedos and décolletées began to make their appearance.

So the Scala has engaged him as the feature of its March bill at a salary said to be higher than that of Grock, who tops them all over there.

Fally Markus-Birman service-bureau in New York is placing numerous vaudeville in non-pro jobs. Markus, the former indie vaude booker, receives numerous calls every day from vaude people seeking help. Markus has sent many of them to the theatre, two of them having been equipped from manager to ushers by Fally. A well known juvenile, out of work and broke, last week got a job from Markus as an elevator boy at \$80 a month.

Markus is reluctant to tell much of his efforts to place vaude lay-offs other than admit his agency had seen a lot of act out of work so long they were willing to take anything to keep from starving.

A theatre asked Markus for a sidewalk speller. Man who got the job was a former pipe organist in a Keith theatre for years.

Max Belor Konorah has celebrated his 25th anniversary as president of the Internationale Artisten Loge (the German Vaudeville Performers Union). Konorah has been in vaudeville since 1889, traveling with his wife and doing the announcing for her mind reading turn.

He was not one of the founders of the union, started in 1901, but joined during the first year and was elected to the executive committee. In 1904 he became president. He organized the union with such energy that he was boycotted in Germany and had to play in foreign countries. In 1907, as he was too little at home, he gave up his career and settled down to running the organization. To him is due to a large extent the position which the association now holds.

As he is now taking over the new state controlled performers agency, which is taking the place of the former private agents, it is planned to elect him as honorary president of the union.

Inside Stuff—Music

Because Witmark was in need of a plug song, Warners turned over the Remick number, "Sitth On a Doorstep," to Witmark. Tune, composed by Young Louis, the Polack, has been on the Remick catalog for four months but has not been given much plugging. Witmark will give the tune heavy exploitation.

Mechanicals have been kept alive, according to disc dealers, by the coupling of radio with phonographs. Were it not for this, many in the business state, there would be hardly any future market for discs.

Of the four better known radio-phonograph combination instruments, three are manufactured by recording companies. These were apparently started in realization that sales of phonographs were shot and would kill the disc business unless preventive measures were taken. Combination sells, on the average, for about \$100 more than a radio set alone.

On the Pacific Coast, the Jimmy Durante disc of "4 Up at Him" is popular. When "Rough House Nights" the Paramount feature with Durante in it, was announced for release, the San Francisco Paramount exchange hit upon the expedient of having the song record phonographically played to identify Jimmy as the singer and as one of the billed comedians in the talker.

This was done all over the main streets of the town and became quite a ballyhoo. "4 Up" is a prevailing record rage up and down the Coast. It developed into one of Columbia's best sellers after a slow start.

The original group who participated in the buying and selling of the world famous song, "Swanee," was broken up by the whole affair Thursday night. The song, written by Harry Armstrong and Dick Girard, was sold to Witmark's exactly 28 years ago and Thursday night the copyright on it expired.

That night the copyright was renewed and the group who sat in on the purchase of the song 28 years ago were present 100% on the anniversary. They consisted of the two songwriters, Jay and Isadore Witmark, the publishers, and Henry Hart, the notary public.

Device employed by executives of NBC enables them to tune in on any of their company's local station programs or national studios by the mere click of a button attached to their office desks. It is expected the bosses often hear things not intended for their ears.

Attachment is expensive and at present is limited mainly to the chain's executives. Several millionaires in and around New York, however, are known to have been favored with similar installations. One eastern Millionaire has a fixture installed in his 15-room home so he can tune in any time in any part of his house.

Music men see a return to normalcy within the near future. The Hollywood bonanza is about over and while picture connections will continue to be a factor the dizzy ways of the past year and a half are giving way to a more substantial basis and a return to old principles.

At the present time the big hits are no longer predominately in and of pictures. Old styles in song plugging are returning and predilection is made that the music trade will be back to about where it was when the Hollywood fever hit it.

This predilection is not made by the small companies without picture hook-ups, but comes from the men most conspicuously identified with pictures. They point out the almost complete absence of soft hits from pictures coming to Broadway in the last several months.

Lack of intelligent spotting, proper developing, casting and plugging together with the acceptance of unworthy songs by writers under fancy long term picture contracts and the flooding of the market with trashy numbers has created a depression in the music trade that is expected to result in the music men going back to their old way.

There has not been a 1,000,000 sales song hit since Johnson's "Sonny Boy." This is accepted as reflective of the glutted market conditions. Music picked and okayed by experienced music men and not stuck into a picture at the whim of a Hollywood director or supervisor is the prophecy of the music trade to which the trade will return as the importance of Hollywood recedes and it is perceived there's not room enough for everyone at that banquet table.

Inside Stuff—Pictures

(Continued from page 18)

adding a few scenes of burlesque and hoking the titles. Result was effective and the audience okayed the kidding. Author of the novel, however, takes himself a trifle seriously and protested the jarring up of his work.

Another outburst of malicious attacks on the personal lives of two well known screen stars in a national fan magazine has incensed the producers to a degree where they are devising means to stop repetition. In this case it was an act and out intention to become sensational in exposing the life of a father and son who are now both well known figures on the screen. Writer claimed the divorced mother of the son is coaching him to compete with his father for higher screen laurels.

Writer later became western editor for another national fan mag which won't do the publisher of the latter much good if the producers bar her from the studios.

Studio p. a. notified a downtown Los Angeles theatre that his firm would not co-operate in any more exploitation tie-ups involving the loaning of players, unless the theatre first placed a cash deposit to cover possible expense.

Edict followed a recent theatre tie-up with a local ballroom for which the studio supplied 20 chorines. Bill for new shoes for some of the gals and for cleaning costumes, amounting to more than \$100, was sent to the ballroom, the operators of which turned it over for payment to the theatre. Neither paid and the studio took the loss.

A foreigner, working on a foreign version in Hollywood as technical director, offered to translate a song that was to be sung in the picture. He was allowed to do this and then a college professor called at his home. Prof. said that he had been engaged by the studio to look over the translation. The prof. didn't know the language, getting the mission on a bluff, so merely asked the translator if it was all right and let it go at that. Technical advisor naturally okayed his own translation and the professor-unnecessary and who took it back to the studio. Prof. says that the prof. was well paid for his services.

To avoid accumulation of standees in outer lobbies, and to keep within fire rules, ushers in the Broadway picture palaces are almost giving patrons the rush act in practically dragging holders of orchestra seats to the balcony.

Come-on promise by the usher is that he'll get a seat for you downstairs as soon as one's vacant. You never hear from him again. The other day, at one of the big de lusers, a customer raised quite a fuss about it all.

An actress recently arrived in Hollywood seeking picture work endowed with a mysterious fortune. She made it annoying for one of the local press agents in charge of a premiere opening by calling him several times to make sure he would identify and announce her over the radio when she arrived.

Each time the girl advised the p. a. she had changed her mind on her wearing apparel, but would be sure to drive up in an aluminum-bodied car.

First extended use of Metro's "rising and falling" stage was devoted to filming a violin musical number for "March of Time."

Stage was divided into 12 sections, each 10 x 10. Eight of these sections were made to rise 12 feet above the stage level and descend the same distance. Four ascended 18 feet and descended eight. The elevators carried 55 girl violinists who furnished music for a dancing ensemble performing on a platform built across a violin 60 feet in length.

Theatrical contest tie-ups are out as far as two Syracuse, N. Y., newspapers are concerned. "The Herald" has banned them as futile space grabbers of uncertain value.

The "Post Standard" will no longer countenance tie-ups, but uses an occasional announcement with no mention of its own association. Hearst's "Journal-American" alone has welcome on the doormat for the exploitation boys.

Although costing more, Warners has followed the example of Par in advertising separately the shows in the New York and Brooklyn houses when the picture is not playing day and date. WB held out against the same advertisement in the New York papers and had to talk them separately advertising on simultaneous runs. Now with Strand (New York and Brooklyn) and the Beacon no longer day and date, it is making the change.

Some 15 silent theatres and two others with indie wire equipment have closed in Philadelphia. One of the major electric companies made the survey, attributing the darkened condition to sound.

Among the silent spots now dark are: Alma, Bellevue, Belmont, Cedar, Chestnut Hill, Montgomery, Norris, Arcade Palace, Dreamland, Elks, Iris, Lafayette, Lyric, Mammoth, 24th Street and Viola.

Under a ruling by the I. A. it will not grant permission to New York stagehands and m. p. operators to attend one of the so-called "sound schools."

It has been provided that every local union should have its own sound class and arrange for the training of its members under the direction of practical experienced operators.

Hollywood writer turned in a story to a studio which came back rejected. Later, the author was engaged by the same studio. His first commission was to look over a pile of yarns to "get an idea out of them to weave a story around."

Chap found a copy of his own story; blew up and quit the same day he was hired.

Most popular star in Europe, so far as the paper cover authors are concerned, is Greta Garbo. Yarns purporting to be her "inside" life are being circulated in all of the European countries, in four different languages.

Books are prime gimmicks. The "inside" is all harmless stuff, culled mostly from studio p. a. copy.

Several hundred strikers of the Ladies Garment Workers' Union secured employment at \$7.50 a day as extras at the Paramount Long Island studio for the Tunney-Dempsey fight scene in "Young Man of Manhattan." Required all the extras to wear old clothes while the property department turned on a verbal rainstorm.

Because most everyone in M-G-M has been mis-spelling "Florodora," a note from above has gone out to remind publicists and others that the spelling, "Florodora" is incorrect. Press stories and most other material so far have had two a's in the word.

B & K will not install mechanical candy vendors in the Paradise, neighborhood de luxe house. Man who leases the candy store next door waved his lease in the legal department's face.

So the slot machines have been moved to the Chicago.

For the first time since organized over two years ago, Radio's Photo-phone is out of the red and beginning to show a profit. Installations recently have averaged four a day, it is claimed.

Erlanger Coast Stage Shows May Be Circuit's Forerunner

Los Angeles, March 4. A. L. Erlanger and Marc Heenan are reported back of a legit project for the coast which will send musicals and straight shows up and down this area. If over, the stage property will then be shipped east to take a stab at the big centers. Erlanger has a new house in Frisco and is building one here. It is at the northern stand that a revue will open this spring for which casting is now under way in New York. One Bessinger is understood to be engaged in lining up the revue with Sylvia Hahlo assisting in the casting. Bessinger and Miss Hahlo are in the east, as Erlanger, Bessinger and Erlanger intends to establish a legit circuit out here is not known.

Sunday Dance Test Up As Civil Suit Detail

A court test of the legality of Sunday night professional dancing in theatres is in prospect as a result of a suit filed in the New York Supreme Court by Charles L. Wagner, Carl Reed and Elisabeth Marbury, as managers for Harold Kreutzberg and Yvonne Georgi, against the Craig Theatre Corp., owner of the theatre in which the dancers have been appearing all season on Sunday nights.

The managers got a temporary injunction a month ago on the ground that the defendant was threatening to violate a contract by which the dancers were to appear at the Craig theatre on Sunday night and the defendant was to get 35% of the box office receipts. Mr. Wagner said that the dancers have been a box office success and have drawn between \$3,500 and \$4,000 a night, and that the only reason given by Mr. McGreger of the Craig theatre for refusing to permit a performance booked and advertised for February 7, for which many tickets had been sold, was that he had been notified that Sunday night dancing was a violation of the Sunday theatrical law and that he would not permit the theatre to be used for that reason.

Mr. Wagner said that he believed this contention was not justified and that the dancing programs given by Kreutzberg and Georgi are not in violation of the law.

L. A. Bargain Ducats

Los Angeles, March 4. The Friday Morning club, owners of the Figueroa Playhouse, decided that production of playing the club could not cut rate tickets. The club figured that "Moon Madness" and "Bad Babies" throwing out plenty of 50 cent service charge passes had put the theatre in a bad light. Hampton Del Ruth got the house for his production "The Latest Murder," only after he had promised the club he would not cut prices. After a week of poor business Del Ruth decided he would have to scatter the service charge passes if he wanted to get out of the red.

After a conference the club decided to let him pass out the bargain tickets. The club is getting a weekly rental of \$1,000 from Del Ruth.

New May Robson Play

Los Angeles, March 4. George T. Hood, former legit booker of the northwest and recently managing the Metropolitan, Seattle, for Erlanger, replaced Walter Chenoweth as manager of the Hollywood Playhouse for Henry Duff.

May Robson in "Helen's Boys" for the "Salt Water" at the house instead of Hale Hamilton in "Her Friend the King" as slated.

IRISH GROUP UPTOWN

The Irish Players may not fold as previously announced when they vacate the Greenwich Village, but may give a supplemental season up town under direction of the Shuberts.

Lee Shubert is reported impressed by the productions of the downtown group and may spot them at the Garrick.

Art Standards Figure In Blaney Divorce Case

Norwalk, March 4. The Blaneys and the Spooners may play drama in rural opera houses and straight shows on tank town circuit, they seldom play the Empire, the Henry Miller, the John Golden or the Plymouth, but they never play in inferior burlesques. Harry Blaney, son of the late, the famous Henry Clay Blaney, made that clear in the county court at Bridgeport when he testified in his divorce suit against Marion Melrose Blaney.

Blaney, who is manager of the Blaney Play company in New York, told the court that he married Marion Melrose an actress in 1919 and took her home to New Canaan, where all the Blaneys and Spooners live in an old fashioned homestead on a 100-acre farm. They were happy for a year, when Marion spurned Blaney dramas and announced that she would have burlesque or nothing. She left the house and went to a burlesque circuit, "a second-rate circuit—at that," Blaney declared. She never returned to his divorce. Blaney was quickly given a divorce.

The Blaney-Spooner household is one of the most picturesque in the village of New Canaan near here. It is managed by the venerable Mary Gibbs Spooner, who has a star three generations ago. Other members of the family are Cecil Spooner, Edna Spooner and Charles E. Blaney.

Mary Lewis' \$185,000

Culver City, March 4. Mary Lewis, Metropolitan Opera star, under contract to Pathé, is enroute to New York to fulfill the remainder of her contract to the Metropolitan calling for seven more appearances.

She returns here in five weeks with her first picture scheduled to start a week later.

Several staff writers have been assigned to concoct a yarn. Pathé will pay \$45,000 to Miss Lewis for her first picture and \$100,000 for the second.

"St. Scene" by Request

Chicago, March 4. Minneapolis is anxious to get "Street Scene" that John Turk, ahead here with the show, has been showered with requests. One group promised a guarantee in advance. Having already made up his mind to play the Twin Cities, Turk gave in to them. The show leaves here the end of the week and goes to Minneapolis for a week, then a week each follows in St. Paul, Duluth, Madison, Wis., and Milwaukee.

SHY-LAWLOR LINGER

Hollywood, March 4. Gus Shy and Metro remain together another year, option having been taken up on the Broadway comedian. Understood Mary Lawlor, also in "Good News," will have her contract likewise extended by Metro.

Shy's second picture, and the first under the new deal, will be "New Moon."

"Boundary" Week to Week "The Boundary Line" figured to fold at the 48th Street, New York, last week is sticking. A provisional closing notice was hung last week which now gives management privilege of operating on week to week basis and closing without further notice to cast.

CHI FUND SHOW

Chicago, March 4. Annual Actors Fund of America benefit will be at the Erlanger March 21. William Hartwig is here handling the show for Daniel Frohman. There will be the customary 25-buck seats.

Butterfield Stock

Grand Rapids, March 4. W. S. Butterfield's Powers theatre will open June 1 with a season of dramatic stock on subscription and guarantee basis.

\$72,000 JUDGMENT IS AGAINST B. VEILLER

The American Play Co. was given a directed verdict of approximately \$72,000 against Bayard Veiller Monday in the Supreme Court of New York Justice Carey sitting. The suit was the result of a loan through John Rumsey of the play company to the author, who was given \$3,000, the latter, in turn agreeing to pay the company 10% of the royalties on his plays for three years, in addition to the usual 10% for placing a play.

"The Trial of Mary Dugan" came along and clicked. Veiller stalled on paying the extra 10%. When the suit was started A. H. Woods, who produced the show, was ordered to hold the money in escrow. The amount from that source amounted to \$32,000. Other money was held out by the author, such as royalties on the English presentation, which crossed something like \$400,000. Also the item of the picture rights, the author's share having been \$62,500, in which Rumsey company was to participate. All Veiller has made close to half a million on royalties from "Dugan." Veiller lost out in an arbitration on another matter concerning "Dugan." He had sold the Australian rights to the Williamsons put in a claim for the picture rights for Australia, contending that the latter version might hurt the run of the show. The arbitrators, including a playwright (Arthur Richman) and a lawyer (Nathan Burkan) agreed with that view.

"Gala Night" Paid Off

First week's intake for "Gala Night," which opened at the Erlanger, New York, Tuesday night, was insufficient to pay salaries Saturday. Cast was paid off at Equity Monday night. It will continue this week with enough security remaining to pay off if business doesn't jump.

"Gala Night" is the initial production effort of the Williamsons and is heavily hooked up through a large cast.

O'REILLY RETIRING

Actor for 20 Years—Agent for 8—Closing Office

J. Francis O'Reilly, for 20 years an actor, and actor's agent for the past eight years, is closing his agency at 154 West 45th st. He is retiring from the business.

Le Gallienne Broadcast

With start of Eva Le Gallienne's Civic Repertory tour of key cities April 10, stations in the CBS network will broadcast the plays from the theatre in each city.

To Philadelphia, Broadcast arrangement is figured mutually beneficial.

CHI. STOCK FADES

Chicago, March 4. Clyde Elliott took his final top of the show, but the members of his stock company refused to go on at the Evanston theatre because of unpaid salaries. Doors were not opened and the patrons representing perhaps \$100 were turned away.

The Evanston venture was about two weeks old, and followed a season at the National here, at which latter Elliott also found financial worry.

MT. VERNON STOCK SET

Frederick Clayton and Joseph Solly have taken over the Westchester Dramatic stock next week. Company includes Marianne Rindon, Gene Cleveland, Kitty McGriff, John Pittman, Alice Hogan, Stewart Hutchinson, N. Y., and will install dramatic stock next week.

GORDON OPPOSITE GARBO

Hollywood, March 4. Gavin Gordon, legit actor, will make his screen debut under Metro auspices as Greta Garbo's leading man. Picture is the "Romance" remake, soon to start.

COMMISSION AWARD

Leslie Morozco Given Award from J. Francis Robertson

The first case of arbitration on the new Equity agent's contract was decided in favor of Leslie Morozco, agent, against J. Francis Robertson, actor, before the American Arbitration Association, last week.

The contract, a verbal agreement, as it had been arranged during the time when the status of the Equity Agent's Contract was undetermined, called for 18 weeks' commissions amounting to \$180.

As Morozco's principal witness was absent, the case was compromised. Morozco was awarded \$50 for the first 10 weeks instead of 10% for the run of the play, in commissions.

"Green Grass" Withers On Guarantee Default

"Tread the Green Grass" folded in rehearsal in rehearsal when William Blake, producer, failed to post guarantee of its opening at the Belmont, New York.

The show had been in rehearsal for two weeks and was originally scheduled to relight the MacDougal (former Provincetown Playhouse) Greenwich Village two weeks ago, but was held back on Blake's supposed decision to bring it up town to the Belmont. Latter house wanted a cash-up guarantee instead of the first money arrangement proffered when the coin was not posted the date was called off.

Some weeks ago when Blake announced he would assume tenancy of the defunct Provincetown Playhouse, it was reported Ed Kahn was financing the new group, but turned out to be just another one of those things.

The cast are holding the bag for their time in rehearsal, which having agreed to commonwealth arrangement.

Wiswell's Problem

Los Angeles, March 4.

Lou Wiswell to New York via boat March 15. Needs lots of time for thinking how to line up coast dates for "All That Glitters," play by Zelda Sears Wiswell and Tay Garnett.

Piece was pencilled in the Belasco & Curran houses here and San Francisco until "East of Suez" came up. Since Wiswell has been figuring other arrangements.

Eight-Year Stock Folds

Madison, Wis., March 4. Last stand of the stock company, enacted in dozens of cities in last year, closed here this week when Al Jackson Players folded after eight years at the Garrick.

Prices were cut twice during past season, but situation proved hopeless with six firm an. one vaude house in city.

"Front Page," closing effort, packed the house, but it was put down as a "splendid gesture."

Garrick, now owned by RKO, remains dark, opening only for William Gillette's "Sherlock" March 17 and 18.

BLANEY DIVORCE

Bridgeport, March 4. Harry Clay Blaney, 2nd, 30, of New Canaan, manager of the Blaney Play Co., Inc., with office in the Knickerbocker theatre building, New York, obtained a decree of divorce on grounds of desertion from Clara Beckett Blaney, 28, actress, former Broadway actress.

Couple were married March 1, 1922, and in July, 1923, Mrs. Blaney went on the road with a musical show. He received a letter from her a month later and has neither heard from her nor seen her since.

PASSION PLAY IN CHI.

Chicago, March 4. Freiburg Passion will open May 4 at the Chi Civic Opera house here for run. Coming from Cleveland where it will open April 7. Attraction is now in Florida and except in underwritten towns is in the red. Dr. H. C. Ingraham, formerly of Chi Stadium advancing.

FRISCO STOCK SET

San Francisco, March 4. O. D. Woodward will try stock starting in three weeks at the Columbia, Erlanger house.

\$3,600 SPANISH FLOP ONE OF LESLIE'S ERRORS

Lew Leslie wished himself into trouble when engaging Argentinia, the Spanish dancer, for his "International" opened at the Majestic, New York, last week. Appearing late on the first night the heel stamper and finger snapper was hissed after a show of temperament and a well considered routine Spanish dancing. Monday it was decided that she withdraw from the show, and it was announced that Argentinia considered she had stepped into the wrong atmosphere, since her work was more in the line of recitals or concerts.

Argentinia was not in the revue during its road of town showing and the show laid off a week for her to rehearse. Her arrival was ballyhooed, particularly because of another Spanish dancer, Argentina. Another Leslie's error in "Variety" expressed surprise by people in Spain that Argentinia should be engaged at \$3,600 weekly over there.

No Luck First The girl, who was no little disappointment in appearance, was booked through the William Morris office. Abe Lastfogel of the Morris staff almost begged Leslie to watch the show, but an audience before signing her for the show. Leslie made the curt answer to Lastfogel to mind his own business.

Under the arrangement for Argentinia's withdrawal from the revue, she is to receive \$10,000 which was posted in a bank as a guarantee. She forgoes all salary claims. The \$10,000 weekly was to have been for 10 weeks.

Florence Moore is also out of the cast. It was announced she had laryngitis, but has been around. With the two names off, the weekly is lopped off the show's heavy salary list.

Leslie appears to have overstepped himself in other ways, going to big rehearsal with the orchestra for one thing in order that he could personally direct for Harry Richmond, Gertrude Lawrence and Argentinia.

Production cost is about \$140,000. First week's business about \$31,000 which at \$6.50 top is not big in the Majestic even in seven performances. The show started with a \$10,000 first night when the top was \$16.50.

Jolson's "Sons o' Guns"

"Sons o' Guns," now at the Imperial, is to be Al Jolson's first starring picture for United Artists. Rights to the picture were acquired by U.A. after they disposed of "Big Boy" to Warners. Latter will be Jolson's last for WB.

Lobby Coffee 20c

Los Angeles, March 4. Newest kind of a theatre lobby racket is coffee serving at 20c a cup. At the Pasadena Community as the 20c. The move is a sensation. Its unusual because nearly all other theatres of this kind going in for the coffee dishing thing, do it as a give-away. Recently some of the biggest vaude and picture houses installed the feature gratis.

"SHOW BOAT" CLOSING

Washington, March 4. Ziegfeld's "Show Boat" finishes in Baltimore at Ford's this Saturday. Most of the cast returning to Manhattan except Sammy White and Eva Puck, who head for Florida.

SCENARIST'S PLAY

Burbank, March 4. "They Never Grow Up," play with a Mexican-U. S. border locale by Humphrey Pearson, First National scenarist, will be produced in New York by the Assembly Theatre Producers.

ULTIMATUM

Chicago, March 4. Equity has issued an ultimatum to Hal Eddy giving the manager 10 days to accept arbitration. Claims on "After Dark" amounting to \$385 are involved. Equity holds a \$2,500 bond.

JERSEY CHURCH DRAMA

"Veronica's Veil," religious drama with cast of 300, starts its 16th season March 9 at St. Joseph's Auditorium in Union City, N. J. It runs until April 16.

Literati

England's Newspaper Drive
Latest move in the government of England direct from Fleet street is the formation of the United Empire Party, sponsored by the "Daily Express" and "Daily Mail," backed by all their supporting provincial dailies and London evening tabloids, and coupled with the names of a long list of political big shots who reckon they'd better swim with the tide.

Actual significance of the move is difficult to fathom. It started as a stunt to boost the "Daily Express" circulation and has grown into something which comes as a warning being serious as it is possible where British politics is concerned. Outside the Fleet street radius there was general surprise that Lord Rothermere, owner of the "Daily Mail," should have come into line with Beaverbrook's "Express" scheme. Idea that there is enmity between the two papers has been carefully fostered by circulation drives and direct kicks at each other's sales figures.

During the past year the "Mail," with a sale always just under the 5,000,000 daily record, has watched the "Express" pull up almost level, and some reckon the new party's just a wheeze to shoot both papers past the record mark at more or less the same time.

Actually, the "Mail" and "Express," although rivals on the surface, are pretty closely knit. Each unit has big holdings in the other's stock, and one or two papers, among which the London "Evening Standard" has been mentioned, are held almost equally between the newspaper barons.

As a result of the enormous drive the combined chains have started, Beaverbrook has been freely tipped as the next Prime Minister of England, and the three established political organizations, particularly the Liberal Party, which has lately been nibbled between the two extremes, are mighty peeved. Whatever the result of the party, and apart from whether or not it solves England's unemployment problems out of hand, it's the biggest newspaper drive ever put over in this country.

Literary 10%

Speaking of literary agents, Brandt and Brandt handle more authors than any other agency. George Bye and Paul R. Reynolds are the most quiet, only selling to the heavy paper, illustrated magazines. Service for Authors, manager Leo Margolis, was first started by Bob Davis. It is run by the service, Frank A. Munsey Company, and sells second serial rights to newspapers and magazines of stuff that Munsey bought all rights for over many years from authors who have become wise. Oddly enough, Service for Authors, though it handles a number of wood pulp authors, doesn't find the Munsey magazines a particularly good market. The editors feel under no obligations to buy because the service is owned by the same firm.

Then there is Robert Thomas Hardy, who handles mostly wood pulp authors. Every Friday he presides at a Dutch treat luncheon where writers tell their experiences. All of these agencies operate on a 10% commission basis.

There is another batch of agents who appeal particularly to newcomers in the field. They charge for reading and criticizing the rates being about \$1 a thousand words. An average manuscript runs five to six thousand words. Thomas H. Usell, former literary editor of "Collier's," runs a successful service for amateurs. Another

is Laurence R. D'Orsay of San Francisco.

Marian Spitzer's Hot Book

"A Hungry Lady," by Marian Spitzer, is warm. Unlike other fiction novels that fade away toward the finish through padding or lack of pace, Miss Spitzer, knowing show business, held her seething scene for next to closing. Boy, it's hot.

Prototypes of "A Hungry Lady" may be found all over Broadway and Hollywood. They're near-society buds who want a stage or screen career and familiarity with Bohemians. Miss Spitzer also has placed a rather faithful picture of an unfaithful newspaperman in the story, with the juxtaposition, creating that volcano near the finish. Besides the taxicab rides and their descriptions.

But, best of all, the authoress, with meager show experience of her own and more ample knowledge of the show business through previous publicity work, has killed all of the buds' alibis. In this book Juliet Dexter has an alibi for her every flop, but before each the reader is aware that her limited talent is the actual reason.

It adds like a talker scenario takes in the pleasure, screen, society and, though a pity, the wronged wife goes to Europe and a happy ending.

A Liveright, and for \$2.50. Now a best seller in Hollywood and should reach that record nationally. It is written knowingly,

and "Talking Screen" contemplates a fourth fan mag to be placed in direct competition with Woolworth's 10-cents. First issue is said to be budgeted for 300,000 copies.

Another change in the fan field is the title of Favett's "Screen Secrets," which becomes "Screen Play" in an effort to get away from the scandal connotations.

Moorehouse Abroad Again

Ward Moorehouse, columnist for New York "Sun," is making an annual event of his foreign reporting. He will spend this summer delving into Asia and may get as far east as Arabia. His column will continue daily.

Moorehouse leaves March 23, stopping in Paris and London before extending his travels. He will be away three or four months.

Kyne's Damage Suit

Peter B. Kyne, author, is defendant in a suit for \$31,000 damages filed in San Francisco by Henry U. Yip.

Yip claims that an automobile owned by Kyne, but driven by either D. M. Baird or A. Clarkson, collided with his car in Pacheco Pass last January and injured him.

"Western Front" Record

"All Quiet on the Western Front," smash war book that has outsold anything published in the last five years, is off the best-seller lists for the first time since it was published last spring. Book sold nearly 500,000 copies.

Remarque, the author, is now in Switzerland and refuses to see publishers or anybody else. He will not do another book.

Publisher's Distinction

For the first time since the book

BEST SELLERS

(Best sellers for week ending March 1, as reported by the American News Company, Inc. and branches.)

FICTION

Woman of Andros (\$2.50).....Thornton W. Wilder
Passion Flower (\$2).....Kathleen Norris
Young Man of Manhattan (\$2).....Katharine Brush
Ex-Mistress (\$3).....Anonymous
Elizabeth Madox Roberts (\$2.50).....John Dos Passos
434 Parallel (\$2.50).....John Dos Passos

NON-FICTION

Is Sex Necessary (\$2).....James Thurber and E. B. White
Lincoln (\$5).....Emil Ludwig
Human Mind (\$5).....Karl Menninger, M.D.
Mrs. Eddy (Popular Ed.) (\$2).....Edwin P. Dakin
The Specialist (\$1).....Charles (Chic) Sells
New Worlds to Conquer (\$5).....Richard Halliburton

snappingly and brightly, besides the nerve!

German Propaganda?

In the program of the Kuentner theatre in Berlin, where "Strange Intruder" was produced, a page is taken up with a photograph copy of Variety with the front page of the October 2, 1929, number. On the opposite page is the article entitled "What Does Variety tell its readers?" Below is the following text:

"A glance into the most important theatrical paper of the United States, Variety, shows us what is offered to the American reader in the way of theatrical news and gossip. Therefore, what interests him. What is the obituary of a great actress like? How does one arouse interest for Warners, etc. Here are a few examples:

Below is a news article about Warner Brothers in which their fortune is estimated and their rise described. And an obituary on Jeanne Eagles in which the value of her jewelry she left behind is stated to be worth over \$350,000. This is evidently intended as a subtle crack at America, which is the basis for the credit they are in "Art," still supposed to be Germany's only meat, says Variety's Berlin correspondent.

Brentano's Plan

Final arrangements have been made to see Brentano's through their financial trouble. It looks tough for the financially interested publishers, who have all been assessed 30 percent of the business they did with Brentano's last year as the basis for the credit they must extend for five years taking notes as payments.

Unless business picks up many publishers will not do much more than 20 percent of last year's business and will get nothing.

5 and 10 May Rival

George Delacorte, owner-publisher of "Film Fun," "Screen Romance"

London As It Looks

By Hannen Swaffer

London, Feb. 24.

I forgot to tell you about Freddie Lonsdale last week. But perhaps you had seen him by now and don't want to know any more.

Suddenly, he was missing from London. Very quietly, Freddie had run away.

When, a few weeks ago, he started for America, he got off the boat at Cherbourg, this although he was sitting at Lord Rothermere's table on the way over, hearing, no doubt, about how to save the British Empire, and all that sort of thing, when, suddenly, he got afraid of you all and jumped off the boat.

This time, Joe Schenck, or whoever it is, must have put the price up, because Freddie suddenly decided to go again. This time I have not heard of his swimming home.

Freddie says he doesn't want money. But American dollars sometimes do more than talk—they shout.

The Wives of Vaudeville

You would have been very much amused to attend, as I did, the other night, the first annual dinner of the Grand Order of Lady Rattlings, who are the wives of the Grand Order of Water Rats. To judge from the bottles of champagne on the table, there was not much water about it and no one had the rats, when I was there.

Some of the oldest comedians in England were present, retired now, J. O'Gorman, Harry Randall, Joe Elvin and Charlie Coburn among them. There were scores of the younger men—Billy Caryl, Nervo and Knox, George Clarke, Will Hay, scores of them like that.

It was such a change after the snobbery and humbug of most legitimate stage dinners. Everybody knew, everybody else, and it did not matter whether a man was earning \$100 a week or \$1,000.

The Wooden Derby

The surprise item was a race on wooden horses, which you had to propel across the dance floor. But, like most staged jokes, it was not very funny, except when Charlie Coburn, who must be nearly 80, fell off his horse, almost fainting, and saw someone push him.

All the Lady Rattlings made speeches about how, when they were introduced to people, it was merely with the words, "Meet the Wife," with an expression which seemed to be, "Don't take any notice of her face."

This time, they were out for a lodge of their own. The husbands were no more important than lodgers.

Dying Vaudeville

I heard all sorts of hard-luck stories about the modern music hall, how it was dying. "If it is not dead, it sometimes walks in its sleep," said Percy Hornit.

Artists were told that it was all the fault of the agents. Agents said it was all the fault of the artists. Both, of course, blamed the booking managers.

My speech, the only serious one of the evening, was an impassioned appeal against the wholesale use of American music.

"I cannot help it, American friends, but I must defend the products of my own country, if nobody else will."

The Sob in the Throat

Seeing the sob in my throat, and the invisible tears falling down my cheeks, Jack Hytton, who was going to broadcast the next Friday, announced that all the 13 times he would play would be of British origin. Listening to me, were bandmasters, some of whom, of course, are paid for every American number they play. What they thought, I do not know. But you have to tell 'em straight.

The Sister of Marie Lloyd

Marie Lloyd's sister, Alice, known, of course, on your side, was there, looking just like Marie.

It was quite as noisy as any gathering of the Friars has ever been, although not so ritzy.

After all, it is a terrible proof of how vaudeville has fallen from its high estate to know that Talbot Parrrell, who is King Rat, was leading his Water Rats show on tour so as to find work for some of the lesser known members of his order.

Percy Hornit told me he was developing an estate to make money now. Other men have gone into other businesses. There is a very terrible outlook, although everybody pretends, of course, that things are as they were.

Tallulah—and Camille

"Camille in Roaring Camp" was badly received by the critics, although I am told the audience liked it. "A poor joke," said E. A. Baughan.

"I suppose critics have seen this sort of thing on the music-hall stage. Perhaps Sunday night playgoings societies have."

Maurice Browne wanted to stage the play for a run, but I should not think he will do so after reading the notices. So Tallulah is safe for her "Camille." As safe, I mean, as if "Camille in Roaring Camp" had not been produced first. Still, I do not fancy any version of "Camille" in these days.

The New Dominion Show

"Silver Wings," which was done at the Dominion, proved to be a fine spectacle. The music is good enough, but that is about all.

If English managers are to fight the Americans over this sort of thing, they must insist on getting the best they can, instead of being content with what is written in their own offices.

Desire Eyllinger, making her first appearance in London in a musical comedy, was a bit small for this enormous house, but she was charming.

Nipper Lane and Hollywood

Hollywood friends will be interested to know that Lupino Lane's dressing room is now filled with large photographs of film stars with whom he has friends in San Francisco.

Nipper was making his first appearance after his film career. He was not very funny except when he fell about, but all that will develop.

The Too-Big Theatre

Whether "Silver Wings" will fill the Dominion for long is a matter for debate. It is such an enormous place that, frankly, I do not know what will become of it.

The Dominion, by the way, is no good for publicity. I mean that when Tallulah Bankhead went in, nobody took any notice of her. You cannot see the stalls from the gallery, and that is where Tallulah's fans have not pulled any bones.

They cannot even see the people in the dress circle.

I heard lots of complaints about this gallery, but I went up there and I could both see and hear. Things were not nearly as bad as they said.

Sensible Vedrenne

J. E. Vedrenne, who died, was taken ill while watching a performance of "Michael and Mary." A. A. Milne's play which, I believe, failed in New York, but which is one of the few new successes in London.

Vedrenne, who, of course, has been overpraised in the flapdoodle which is always written in London about thriving people who die, was at least a consistent and sensible manager, who was famous for his punctuality.

The Too-Punctual Man

Indeed, he is the only man I ever knew whose time was so mapped out that he would arrive at seven one man say at 11:33 and the next at 11:37. If you were late, you missed seeing him. One day he would not eat his lunch because it was two minutes late!

He used to sit in the front row of the stalls because he was short

(Continued on page 57)

JUST PUBLISHED
An Important Book on

THEATRE LIGHTING

A Manual of the Stage Switchboard

By LOUIS HARTMANN

A complete hand book by the man who has been for thirty years chief electrician of the Belasco. Discusses all kinds of lighting, including baby spots, flood lights, horizons, footlights, etc. Price, \$2.00. D. Appleton and Company, Publishers, 35 West 52d Street, New York.

Inside Stuff—Legit

LITERATI

RITZY

(Continued from page 56)

Story current around Hollywood that a director located finances for a mystery play production by means of a classified ad. Idea so simple no one had thought of it before. If the wanna boys around town pick it up as their interest indicates, local ad managers will have to set up a WANTED—AN ANGEL classification.

Coast legit promoter got hold of the script of a prison play running in New York and decided it was worth production. Being all out of angels he offered a place to another promoter who said he knew whereabouts of some dough.

Taking the script to show his prospect, the second promoter decided to split his place and let another theatrical man in. This man read it and wired his partner, then in New York, to hook the rights quick. Play will have coast production soon.

While Noel Madison posted bond with Equity for the cast and is technically producer for "Rope's End," in Los Angeles, it is only technically. Ads will say "Presented by Wm. E. Smith." Smith, lessee of the Vine Street theatre, is actual producer and pays salaries of entire cast, including Madison.

What has happened actually is that an actor has posted bond with Equity to protect a producer. Situation results from the actor holding the production rights to the play.

Though John McCormack received \$500,000 flat for the Fox talker about to be released, the actor doesn't consider it any bargain for himself. It consumed 18 months of McCormack's time to complete the picture. During that period he gave but two concerts.

The claim is made by Dennis McWeeney, for McCormack, that the singer would have grossed much more in the year and a half playing his usual list of concerts.

Still, McCormack will probably make another talker and for Fox.

N. Y. Appellate Division has decided that Mrs. Frederiek-Goutland Penfield, widow of a former Ambassadors to Austria, must testify before trial in the suit of Dorothy Knapp, sometime star of "Floretta," against her as the angel, and George L. Bagby and the late Romilly Johnson, the authors, for \$250,000 damages because they caused her discharge from her \$1,000 a week job.

Mrs. Penfield, who angeloed the show to the extent of \$250,000, contended that there was no claim against her and no reason why she should testify.

Lessee of a Los Angeles theatre has been afraid to go near the house for a week. Already has two or three attachments against him, one over 20 grand, his car tied up, and he doesn't know what they'll come after next.

Several propositions to put productions into the house have been available, with the promoters having to sleuth to locate the theatre man.

He has an impressive private office, described facetiously in the profession as his etherizing room, in an out-of-the-way corner of the theatre. Not caring to use it present, however, one promoter contacted him this week and secured an appointment to talk big. Appointment was set for the corner of Vine and Sunset.

Casting agents licensed under Equity regulations will have to furnish definite proof of having actually obtained engagements for players before having any premise for arbitration at Equity, according to the latter's ruling.

Methods of some agents not actually enlisted in casting forthcoming productions of merely fortifying players with letters of introduction to managements will not hold up as evidence for collection of commissions when shown that the agent had not been authorized to submit applicants for cast and when player may have gotten job because of being the type.

Several cases in this classification have been awaiting arbitration at Equity with the agents having postponed time and again and the chances being they may be dropped entirely without ever reaching arbitration through the agents unable to produce proof of actually enlisting engagements.

Many custom actors in Hollywood who have found themselves financially embarrassed by lack of employment, resent the police supervision that is kept over pawn shops here. Actors feel they are humiliated when applying for a loan on some article on account of the inquisition they must go through before "Uncle" will give them a little loan.

Police regulations there call for a minute identification and description of every person getting a loan in a pawn shop. Age, height, weight, color of hair, eyes, description of features, etc., are all put down on a slip given the police after each loan is made.

Quite a few actors when confronted by the regulations walked out of a Hollywood pawnshop, rather than go through the ordeal.

Production of "Strange Interlude" in Berlin was financial success if not an artistic one. What really drew business, however, was the row between the manager, Klein, and his star, Elisabeth Bernger. Seems the battle was on the level. If framed, it was a great spot.

After Fraulien Bernger had been playing the drama only 25 times she reported ill and that she would have to retire for her health. Klein immediately issued a statement to the press in which he announced that although she was receiving a guarantee of \$6,000 monthly she had been trying to get out of her five months contract because she wanted to make a talker in England. Klein had agreed to reduce the run to 75 performances, but Bernger was not satisfied. He had sent two specialists to examine her and they had reported her well enough to appear. Miss Bernger, of course, then denied the picture proposal and began sending her doctors' reports to the press. Finish was an agreement that she should play 25 more performances, and they packed the big Berlin Theatre nightly. Fraulien Bernger, not much the worse for wear, has now set off for Elstree and the studios.

In producing "The Green Pastures," the Lawrence Weber offices canvassed the Negro actors of all Harlem.

Jesse A. Shipp, who has been acting for 40 years but in recent years not hitting so good on engagements, plays Abraham. Susie Sutton, many years on the "Ozma Brown" colony circuit, plays Noah's wife. The Whitney brothers, Tutt and Salem, who years ago were road stars in "The Smarter Set." They've been at the stage game 30 years or more. Salem in the show is Noah.

Older oldtimers like Wey Hill as Gabriel, who was a colored stage celeb long before Bert Williams became famous; Charles Moore had about reached the conclusion that there were no more stage jobs since "Back Home"; Richard B. Harrison, who just about stole the show in the character of the Lord, a grizzled vet of the old days on the TOIJA and having also appeared in the south on the church concert circuit.

Alonzo Fenderson, who plays Moses, is a New Haven, Conn., "boy." It happened the oldtimers landed their "Green Pastures" job through the Harlem colored booking office operated by Johnny Carey (colored), Malinda Fraser (colored) and Bernard Durr (white). Durr for many years was manager of the Lafayette theatre (Harlem).

Carey and Fraser are operators of The Nest, a Harlem Negro night club, and their booking office is on the floor above the club.

publisher in the chair. Former publisher, Charles Sommers Young, is relegated to a "special advertisement capacity."

New publisher is Robert P. Holliday of southern California, formerly identified with the Copley newspaper interests.

Too Sweet

Because she did not want to take advantage of family connections, Dorothy Ogburn placed her novel, "Kiss-Tea-Plan," with Little, Brown. Her brother, George Stevens, is an executive of W. W. Norton, rival book publishers.

Book is now a best seller and Stevens has a headache.

Reject All Prize MSS.

Longmans, Green has returned all the manuscripts entered in its prize movie contest, claiming not one of them is worth the prize.

Contest has been extended to April 15, however.

Easter Rotos

First picture company to concentrate 80% of its bid for roto space in the Easter dailies with stills of church interiors is First National.

Charles, Einfield, publicity head, has a beautiful collection of interiors of the Mission, Riverside, Alice White poses as a nun and choir boy.

Only two get away from the religious atmosphere, and these have Miss White disporting only a slight portion of calves to a stuffed bunny.

What's "It"?

Dorothea Herzog's book called "Some Like It Hot" has just hit the stands.

Douglas' Bio

W. A. S. Douglas has broken into "Who's Who." Biography of the Baltimore-based international representative appears in the new edition. He is now located in Chicago.

Robeson Biography

The wife of Paul Robeson, Negro singer, has written his biography. It is titled "Paul Robeson, Negro." Book will be issued first in England, where Robeson now is.

Bye's Titles

George Bye sits in his office facing an autographed picture of Governor Smith, whose biography he sold to the "Saturday Evening Post."

His own suggestion for a title was: "Now-It Can't Be Told." The subtitle, "But It Can Be Sold."

When Virginia Ross vacates her post in Warner's publicity department, Florence Ross will take over the position.

Miss Ross was formerly fashion editor for the "Graphic" and recently with King's Feature Syndicate.

Richard ("Rig") Atwater, who conducted the "From Pillar to Post" column in the "Chicago Evening Post" for 10 years, has joined "The Chicagoan." He will turn the magazine's "Town Talk" into a column.

Gene Cohn, N. E. A. syndicate columnist, who has been doing a daily New York column, theatrical news and a book letter, will change to a full page Sunday story and concentrate on show news.

Rap at picture censorship is taken by "Censored: the Private Life of the Motion Picture Authors" by Morris L. Ernst and Pare Lorentz, the latter "Life's" picture critic. Cape & Smith published it.

George M. Downs, who publishes "Thrilling Stories," will start a couple of new ones. They will be called "Sportland Stories" and "International Stories."

James V. Daly will edit the latter. Downs may take charge of "Sportland Stories."

Shortly after Hayden Talbot had joined the Fox string of writers on the coast one of the axes asked for his address. The boy returned saying: "Mr. Talbot said he didn't know where he was living."

The exec made the next call himself and immediately to inquire where some fellow calls for me each night and bring me here in the morning," explained Talbot. "No one yet has told me where I live."

Mr. and Mrs. Arthur Somers Roche, who love the spotlight, have as their houseguest at Palm Beach Irene Castle McLaughlin, of Chicago, who, despite the fact that she stopped dancing years ago, still figures in the newspapers, most recently when her dog-kennels were destroyed.

Before that when she was injured while hunting. Mr. Roche wrote the short-lived melodrama, "The Crooks' Convention," and Mrs. Roche, as E. Pettit, wrote the successful novel, "Move Over." Last summer they tried Newport.

Kerry's Interest

Interesting is the report that Norman Kerry, of pictures, and Rosine Griffen will marry. She divorced him less than a year ago, and later it was rumored she had been divorced by Albert Whitley. But now, back in Hollywood from London, Rosine is constantly encountered with Norman. They were first married in 1920. Norman's real name is Edmund Kerry. Post, director, he was divorced by Lottie Pickford after he had been divorced by Ann Little. Lottie had previously divorced Albert Rupp.

Many Divorces

Curious complications are involved in the recent surprise marriage of William Averell Harriman and Mrs. Albert Whitley. A son of Mrs. E. H. Harriman, he inherited many millions from his father, the late financier, and has greatly augmented this fortune. He is a brother of E. Roland Harriman, Mrs. J. Penn Smith, Mrs. Charles C. Rumsey and Mrs. Robert L. Gerry. Polo player and owner of a racing stable, he was divorced by Mrs. Whitley (now known as Mrs. Lawrence Harriman), mother of his two daughters. Harriman backed the early productions in which Lillian Gish was starred, leading to her bitter litigation with Charles H. Duell. In 1925, his name was linked with that of Teddie Gerard, musical comedy actress, who had divorced Joseph Raymond who died in an insane asylum. Miss Gerard was once courted by George Bronson Howard, playwright, who committed suicide. She was named as co-respondent when the late E. R. Thomas, millionaire sportsman, was divorced by Linda Lee, first of his three wives (now Mrs. C. P. Thomas).

The bride of Mr. Harriman has also been divorced, and also has two children. Daughter of Mr. and Mrs. Sheridan S. Norton, she is a granddaughter of the late Benjamin F. Einstein, of Harlem, and a niece of Abbott Einstein, who was the second of Dorothy Russell's four husbands.

She divorced Cornelius Vanderbilt Whitney, son of Payne Whitney, millionaire sportsman, and Gertrude Vanderbilt Whitney, millionairess.

sculptress. During several years young Whitley was involved in suits and countersuits with Evan Burrows, Fontaine, dancer, who claimed he was the father of her son.

Blue Book Critic

Rollin Kirby, the New York "World" critic, is in the Social Register, along with his wife Estelle Carter. So is their daughter, Janet Kirby, wife of Langdon W. Post, rich and fashionable politician, former director of the "World." Son of Mr. and Mrs. Waldron K. Post, Langdon is a nephew of Mrs. Goetz Galtatin and Mrs. Hamilton Fish Webster, of Newport. His sister, Mary Post, is Viscountess Lynton. Mrs. Kirby is now in Hollywood. Mrs. Kirby is in Bernuda.

Family Tradition

Arthur Byron, Jr., son of the well-known actor now playing in "The Criminal Code," is honeymooning with his bride, Marie Simpson, actress. Arthur, Jr., is a newspaper artist, and in marrying an actress he is following family tradition. His grandparents, Mr. and Mrs. Oliver Doud Byron, were noted players, and his great aunt was the famous Ada Rehan, of Daly's Theatre.

Frank Morgan has made another personal hit, this time in "Topaze." He followed his brother, Ralph Morgan, to the stage, and he is the son of George Wuppermann, and their mother was connected with the E. H. Harriman family.

"Wake Up" Sketch
A sketch by Mindret Lord has been added to "Wake Up and Dream." Lord married Marguerite Namara, musical comedy prima donna, in 1926. Marguerite first divorced Fred Toye, father of her son, Fred Toye, Jr. She then divorced Guy Bolton, father of her daughter, Peggy Bolton. Bolton, the playwright, later married Mary Radford.

Society Connections
Capt. and Mrs. Alastair Mackintosh have been visiting in New York, and moving in the best society. She is a daughter of the late Cincinnati millionaire, John J. Emery, and the lady is now Mrs. Alfred Anson. A brother, John J. Emery, married a daughter of the Charles Dana Gibbons after she divorced George Post Jr., and a sister married the Grand Duke Dmitri. Mackintosh was the second husband of Constance Talmadge, of the movies, following John Johnston and preceding Townsend Netcher. Prior to his present marriage Mackintosh was associated with the Rex Ingraham studios at Nice.

Ula Sharon is appearing at the Cafe de Paris in London, and later will have a leading role in Sir Alfred Butts production of "The Three Musketeers." She divorced Carl Randall, with whom she had danced. Her name was originally Robinson.

London as It Looks

(Continued from page 56)

sighted, and pick out young actresses, whom he would hire for a term of years and then farm them out. Dana Best was one of his discoveries, put under contract in this way.

London's Greatest Season

About a quarter of a century ago, Vedrenne ran the Court theatre with Graville Barker and the English actors, all of them packing at that time, the apex of its culture. Vedrenne found Galsworthy, whose first play, "The Silver Box," he put on at the Court. He put on "The Doctor's Dilemma," and "Major Barbara," first seen in that theatre, and he and Barker staged plays by St. John Hankin and all sorts of authors who afterwards achieved considerable prominence.

There was a sort of stock company, including Barker. The shows were really well staged, and the result was that really intelligent audiences were attracted to a London theatre almost for the first and almost for the last time.

The Two Old Managers

During recent months, Vedrenne has been ill at Weybridge, near Arthur Collins's house, and the two old men have been sitting in the garden calling themselves "old gentlemen" and wondering what the boys were doing in London.

Arthur Collins, I am glad to say, is very much better. Vedrenne, alas, is dead.

No Salary—Stops

Stock folded at the Casino, Grantwood, N. J., this week. The cast refused to go on Monday when salaries for the previous week were not forthcoming.

The stock, installed by Joseph Dunlin, had been in three weeks.

"B'way Interlude" Soon

"Broadway Interlude" dramatization of the Hamlet-Albion's novel of same title, will reach production next month via Irving Lande.

Abuliah has made the dramatization. Lande, one of the younger producers, formerly figured as producer of "Carnival" and "The Crooks' Convention."

B'way Trade Looks Down in Legit; Great Weekend for Moving Trucks

Broadway went into its annual business flop last week—as it always does immediately following Washington's Birthday.

The holiday week had not been so hot. Grosses dropped as much as \$5,000 and that took in some of the dramas.

Two new hits arrived last week in "The Green Pastures" at the Mansfield. Attendance leaped to capacity after a Wednesday start, the clicking of the colored cast drama being a surprise. "The International Revue" did not ring despite its name and ratings. Takings at the Majestic were \$31,000 and at \$5,000 could have been much more.

Shaw's "The Apple Cart" figures to be in the money starting with \$18,000 for its first week at the Beck. "Gala Night" flivved at Erlanger's and will close this week. Regardless of the trend there is a number of musicals getting big money. "Flying High," which opened Monday, may join that group. "Sons of Guns" is still best with better than \$47,000 last week; "Fifty Million Frenchmen" and "Simple Simon" next at \$45,000; "Ripples" at \$41,000; "Copper Band" slightly off, \$34,000; "Bitter Sweet" and "Wake Up and Dream" around \$26,000; "Sweet Adeline" and "Heads Up" dropped to \$23,000; "Sketch Book" and "Top Speed" still here but low money, except for "Street Singer" which leaves.

Dramas
"Strictly Dishonorable" held its pace at \$22,000 and with "Wise Child," which got as much, top the non-musicals, with "Green Pastures" apparently the best. "The Green Pastures" hit \$22,000.

Several dramatic hits skidded. "Berkeley Square" and "Dishonored Lady" getting about \$17,000; "Rebound" was off but stood up much better, getting over \$13,000; "Death Takes a Holiday," around \$14,000; "June Moon" skidded to \$12,000; "First Mrs. Fraser" dropped to \$11,000, about the figure for "The Last Mile" and "Meteor," "Opense" held to its opening \$13,000 pace; "Young Sinners," bit more; "Journey's End" slipped to its lowest mark since opening, \$10,000; "Street Scene," other heavy drama, estimated around \$10,000; "Those We Love," between \$7,000 and \$8,000; "Children of Darkness" got \$5,000; "The Green Pastures," "Bird in Hand" and "Broken Dishes" about \$3,000, with the others less.

In and Out

"Love, Honor and Betray," Eltinge "City Hall" closing again; "Penny Arcade" opens at the Fulton; "This Man's Town" comes to the Ritz with "Mendel" due to move or close; "The Blue Ghost" due at Forrest, with "Bird in Hand" moving to the 48th St.; "Opense" moves from the 44th to Channing's 46th, "Top Speed" going from there to the Royale, and "Street Singer" leaving that house for the road; "Nancy's Private Affair" moves from the Hudson to the 48th where "The Boundary Line" stops; "Everything's Jake" moves from the Assembly (Princess) to the Bijou, "Apron Strings" going from the latter to the Cort.

All in all it looks like a heavy week-end for the transfer men. Added to last week's closings was "Phantoms" at Wallack's.

No Ballyhoo, No Trip For Fulton, Brooklyn

The dramatic stock scheduled to open at the Fulton, Brooklyn, Monday, failed to materialize when Al Spiegel, house operator, did not live up to his end of an arrangement on publicity and advertising on the change of policy.

The stock, headed by Kenneth Burton and Bee Morosco, had agreed to go in on commonwealth arrangement with provision that Spiegel would provide usual advertising. The company, which had no advertising in the Brooklyn papers Sunday announced their decision not to open.

With the mob on commonwealth Spiegel had no redress except to accept decision of the company which gave him another week to get the advertising money up or else.

Madelyn Killen and Dan Murphy for "Three Merry Maids" which went into rehearsal last week. Harry Puck, featured in the show, is staging the dances.

16-WEEK BUY FOR 'PASTURES,' COLORED

"The Green Pastures," the first indicated hit by Mansfield had since the Channing built it several years ago, won a 16-week buy from the ticket brokers.

The agency men were skeptical about the colored cast drama, which has a religious trend, and stalled when Harry Klein, for the Channins, called on them to make the deal, following the show's rave notices.

The show is the first success for Lawrence Rivers, Inc., a firm that started last season, produced a flop and one day this season ("Maggie the Magnificent"). The producer is really Rolland Stebbins, a downtown broker.

Charles Stewart, general manager for the Rivers people, was taken to the Post Graduate Hospital last week directly after the show opened. He was operated on by Dr. John F. Edman, who will perform a second operation as soon as the patient can again go under the knife.

"Criminal Code" in List For Coast Production

Los Angeles, March 4.

Casting of the coast production of "The Criminal Code" awaits the arrival of Arthur Byron, who will play his original part. Byron now playing in Philadelphia, plans to tour the road and come into the Belasco & Curran production. Martin Grey, the play's head writer, is here.

"Code" not likely to go into rehearsal before May. Looks like the local Belasco for opening, then San Francisco. Meantime, "East of Suez" by Clayton Curran, San Francisco, is due at the local Belasco March 24. "Journey's End" will wind up eight weeks at that house in April 15 or so, dark week make the bookling sheet.

Road show of "It's a Wise Child" comes to the Geary, San Francisco, in July for four weeks, then to the Los Angeles Belasco for six weeks. Belasco and Curran also have the cast rights to Elmer Rice's "Street Scene" and will prepare for its production following "The Criminal Code." It will go on before or after "It's a Wise Child" has not been decided.

FUTURE PLAYS

"Movies," a satire, by Iving Kave Davis, will reach production next month via the production corporation headed by the author.

"Blind Windows," withdrawn after previous road trial, has been revived and will show by given another try by David Belasco.

Beth Merrill will again head cast and production is scheduled to resume rehearsals in two weeks. "Whatta Buncha" will reach rehearsal last week and will reach production three weeks hence via Comness and Ravold. Cast on commonwealth and waived bond at Equity.

"A Month in the Country," next for the Theatre Guild will not open sold at the Guild, New York, as previously reported, but will bow in at the National, Washington, D. C., next week and supplant "Meteor" at the Guild, New York, the following week (March 17).

Cast includes Alla Nazimova, Dudley Digges, Elliott Cate, Alexander Kirkland, Henry Travers, Douglas Dumbrille, Hortense Allen, Eunice Sudduth, Eda Hominson, Minna Phillips, Louis Veda, Charles Kraus and Edward Wragge.

"Prima Donna," by Hatcher Hughes and Lillian Harris, is set as next for William Harris, Jr. New casting, and due for rehearsal in two weeks.

George Civot and Farley Gades have formed a combine as legit producers, and are readying a new revival of "Trinker Town" as their first scheduled for production next month.

"In Command," a Shubert production, with Richard Bennett, Broadway, is to have a tryout next week at the Majestic, Brooklyn.

"Out of the East" is being readied for immediate production by Charles Parks. Now casting and goes into rehearsal next week. It opens sold at a New York house April 8.



L. V. Kansas City "Journal," said: "Roscoe Ails is the comedian, and does a sprightly job of it. He can sing, and his eccentric dancing is great. He also made on a local stage. A ramrod is as a pretzel, compared with Roscoe's back, when he acknowledges vociferous applause."

ROScoe AILS

Featured Comedian with Schwab & Mandel's "New Moon" Co. enroute. Direction LOUIS SHURR

6 Shows Out

Broadway's closings are at least six in number. One of the group made a fair run and one other a moderate date.

"Gala Night," presented independently at Erlanger's last week, will be withdrawn this Saturday.

"GALA NIGHT"

Opened Feb. 25. Critics tossed this one to their assistants, who found it feeble fun.

"Phantoms," also independent, stopped at Wallack's last Saturday. Six weeks. Less than \$3,000 during any week.

"PHANTOMS"

Opened Jan. 13. Gabriel (American), the only variety scribble to catch it, said: "An incredibly stupid mess." Variety (Char) figured: "Problematic if even cut rates can keep this one alive."

"The Street Singer," presented by the Shuberts, leaves the Royal Friday for Chicago. Played most of its 24 weeks at the Shubert.

"THE STREET SINGER"

Opened Sept. 17. "A good show, breezy and abundant," declared Garland (Telegram). Darnton (Eve. World) thought its dancing insured some prosperity. Variety (Land) predicted: "Moderate success."

"The Boundary Line," offered by Jones and Green at the 48th Street, will stop. Five weeks. Around \$5,000.

"THE BOUNDARY LINE"

Opened Feb. 5. "Tedious, long-winded and obvious," reported Anderson (Journal), while Brown (Post) emphasized: "A colossal and unmitigated bore." Others regretted its wasted possibilities. Variety (Rush) summarized: "Net result three dull acts, obscure chatter, and short stay on Broadway."

In addition "City Hall" will close at the Biltmore. Started at the Hudson. Played 10 weeks to small money throughout. Was announced to close several weeks ago.

"Ritz," presented by T. Lawrence Weber at the Longacre, goes to subway circuit Monday. Four weeks.

AHEAD AND BACK

Beauvais Fox and Clayton Hamilton, ahead; Walton Bradford, back. "Sherlock Holmes," Chicago.

Howard Smith, back. "Jenny," Chicago.

William Fields on leaving from Jones and Green is ahead of "Whoopee."

Harry Forwood now press agent for Stuart Walker's middle western stock companies, headquartered in Cincinnati.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying size of the cast and the consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered. Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operaetta).

Admission tax applies on tickets over \$3

"Apron Strings," Bijou (33 weeks) (C-1,042-\$3). Business along Broadway took expected slump last week, which followed Washington's Birthday; "Strings" rated lightweight; moves to Cort Monday. "Everything's Jake" coming here from Assembly.

"Berkeley Square," Lyceum (18th week) (C-1,042-\$3). Slipped last week for first time at \$17,000; away out in Forest.

"Bird in Hand," Forrest (49th week) (C-1,042-\$3). English opera comedy expected to run until summer; off last week at \$5,000, but is now again to Broadway at 10th Street, succeeded here by "The Blue Ghost."

"Bitter Sweet," Shubert (18th week) (C-1,042-\$3). English opera has made good; big money when at Ziegfeld, but holding up okay here too, at reduced price; about \$27,000.

"Broken Dishes," Marquee (18th week) (C-700-\$3). "Will" probably R-1,250-\$3.55. English opera cost show; probab off bit with field, but \$8,000 quite profitable.

"Children of Darkness," Biltmore (18th week) (C-870-\$5). English opera. Slipped, but management satisfied at \$9,000, gotten partly through cut rates.

"City Hall," Eltinge (10th week) (C-892-\$3). Final week; supposed to have folded three weeks ago; guaranteeing house \$2,500, but last week (C-1,042-\$3) at that; "Love, Honor and Betray" next week.

"Death Takes a Holiday," Barrymore (18th week) (C-1,000-\$3). Maybe frank draw, but climbed to good money, with matinees big.

"Dishonored Lady," Empire (5th week) (D-1,099-\$4.40). After fine start slipped last week to something over \$17,000, may stick well into spring, however.

"Fifty Million Frenchmen," Lyric (15th week) (M-1,400-\$6.60). New musicals have not affected great place of this one; capacity last week, \$45,000.

"First Mrs. Fraser," Playhouse (11th week) (C-870-\$5). Took lusty drop along with some of other money shows; about \$11,000, even with extra matinee.

"Flying High," Apollo (1st week) (M-1,188-\$6.60). Presented by George White; opened Monday with \$11,000, top opening.

"Gala Night," Eltinge (2d week) (C-1,250-\$3). Final week opened last week, but management decided it won't do; house gets revival of "The Litvaks" next week.

"Heads Up," Alvin (17th week) (C-1,350-\$5.55). Eased down Sunday, but showing weekly profit; around \$25,000.

"International Revue," Majestic (2d week) (R-1,776-\$6.60). First night performance; savvy under expectations; dailies panned touted musical; in seven performances got \$8,000; hope for last week over drama which has run nearly year.

"It Never Rains," Lays (16th week) (C-960-\$3). Doesn't make much difference what this one gets because it costs so little to operate; about \$10,000, but last week.

"Journey's End," Miller's (51st week) (D-946-\$4.40). Downward again with gross slightly under \$8,000; hope for last week over drama which has run nearly year.

"June Moon," Bowdoin's (22d week) (C-1,118-\$3). Prior lowered to \$3 Monday; business dropped last week to \$12,000 or less.

"Many a Slip," Little (4th week) (C-530-\$3.55). Not big, but has chance to stick at fair money; about \$10,000, but last week.

"Mendel, Inc.," Ritz (15th week) (C-945-\$3.85). Moves to Longacre about \$3,500; to \$9,000; "This Man's Town" next week.

"Meteor," Guild (11th week) (C-914-\$3). Another week, though still making some money; \$11,000.

"Rebound," Plymouth (8th week) (C-1,042-\$3). Held up very well last week; claimed better than \$15,000, not much of drop.

"Ritz," Longacre (4th week) (C-1,050-\$3). Final week goes to subway circuit; "Mendel, Inc." moves in from Ritz.

"Ripples," New Amsterdam (4th week) (C-942-\$5.60). Third week saw relatively slight drop; around \$4,000, regarded as big week.

"Simple Simon," Ziegfeld (3d week) (M-1,522-\$5.50). Agency trade may not be as strong as capacity; estimated \$45,000.

"Sketch Book," 44th St. (36th week) (C-1,180-\$3). Final week; Channing's 46th St. next week; revenue has been making pretty, even as much as \$20,000 during week.

"Sons of Guns," Imperial (15th week) (M-1,456-\$6.60). Like "Frenchmen," this musical hasn't been affected by new musicals; still rated leader at better than \$47,000.

"Street Scene," Ambassador (51st week) (C-1,200-\$3.85). Around \$10,000 for long-run drama.

"Strictly Dishonorable," 48th St. (25th week) (C-830-\$3.85). Not off last week and closed to \$22,000 again; extra matinee.

"Strike Up the Band," Times Square (8th week) (M-1,057-\$6.60). Very little off at around \$34,000.

"Sweet Adeline," Hammerstein's (27th week) (M-1,265-\$6.60). Drop from the holiday week about \$5,000, but some dramas slipped that much; \$23,000.

"The Apple Cart," Beck (2d week) (C-1,180-\$3). Final week; this one is in; Shaw play got up to \$18,000, including subscriptions (Guild).

"The Boundary Line," 48th St. (5th week) (C-830-\$3.85). Not off last week and closed to \$22,000 again; extra matinee.

"Those We Love," Hudson (2d week) (D-1,050-\$4.40). Opened Monday last week with online rave notices; closed last week slipped to capacity by Saturday, getting \$13,000 in five performances.

"The Infinite Noebel," Maxine Elliott (3d week) (C-924-\$3). Off to fair start, but has not shown real strength; around \$8,000.

"The Last Mile," Harris (4th week) (C-1,050-\$3). Held up \$11,000 last week, which after raves only moderate for heavy meller.

"Sons of Guns," Imperial (15th week) (M-1,456-\$6.60). Doing little trade at about \$7,000; both ends probably can better than \$10,000.

"Plutocrats," Vanderbilt (3d week) (C-771-\$3). Will go along another week or so, but business not materially improve or else; not \$5,000.

"The Street Singer," Royale (4th week) (C-1,180-\$3). Final week; goes out Friday, hopping to Chicago; "Top Speed" in.

"Top Speed," Golden (2d week) (C-900-\$3). Moderate money so far; last week between \$7,000 and \$8,000, but last week.

"Top Speed," Channing's 46th St. (11th week) (M-1,412-\$5.50). Moves to Broadway; good action; limit of \$22,000; "Sketch Book" comes here.

"Topaze," Music Box (4th week) (C-1,180-\$3). While not big money, satisfactory; about \$13,000 again.

"Wake Up and Dream," Selwyn (10th week) (R-1,067-\$6.60). Holding up better than some other old money shows; around \$27,000.

"Wise Child," Belasco (31st week) (C-1,050-\$3.55). Very little affected and at slightly above \$22,000; about tied with "Strictly Dishonorable" for non-musical money honors.

"Young Sinners," Morosco (15th week) (C-892-\$3). Money maker slumped at first; eased off somewhat, but around \$25,000.

Special Attractions—Little Theatres Mei Lan-Fang, National; Chinese players moved here from 48th St.; Michael and Mary, Hopkins; playing 9 performances.

"Everything's Jake," Assembly; moves to Broadway Monday.

"Marco's Millions," Liberty; repeat. The Serenade, Johnson's revival. Japanese Players, Booth; opened Tuesday (last night).

Civic Repertory, 14th Street. Ruth Rogers, Comedy.

"The Sea Gull," Waldorf; revival.

Chi. Walking Out on "Dishonorable"; Says Cast Inferior to Original

Chicago, March 4. Plenty of paper in circulation. Last week showed no improvement anywhere except at the Cort, where "Uncle Dudley" rose to \$6,000 with party assistance. Even the first week of Gillette's revival of "Sherlock Holmes" met with less expectation at the Erlanger, much under that done by Cohan with "Gambolling" in the same spot. "Strictly Dishonorable" is not catching on. Comedy off another \$1,000. It's a matter of slipping into Chicago an inferior cast. The second act as played here is neither decent nor vulgarly risqué, a case of Edward Raquello feeling in to misfire completely as Count Di Ruvo. Another thing, Chicago doesn't appreciate the Jersey satire. The two musicals, "Whoopee" and "Animal Crackers," left for the road. The Marxes were right steady for 10 weeks at the Grand. House is dark two weeks and then relights with "Scandals." At the Illinois, "Whoopee," "Nina Rosa" still hangs on at the Great Northern. "Let Us Be Gay" is of slipping into the loop with non-musicals, while "Strange Interlude" is beginning to slip, but in its 15th week. "Scandal" is in its 11th week at the Apollo, and "Bird in Hand" is finishing at the Harris. "Dear Old England" is booked in at the Erlanger for only three weeks, with Gillette giving no malice, as he insists on his \$3,000 nap.

Deadhead "Jenny"
A big supply of paper for "Jenny" which got a first week of \$2,000. The critics panned the piece, but it is building and only in for four weeks. The paper gag comes out of letting a non-musical number of punched duds to the Oakleyites expected to put in their money. A good deal of criticism, at the same time, as Chicago seems to like artificial society comedies, and has a Jane Cowl comedy in the wings. The Princess "Dear Old England" hasn't got going yet, and stays only two more weeks, moving into the loop with "Whoopee" changed by E. F. Bostwick, the director-manager-owner. He doesn't seem to hit his mark with this gaudy comedy until next fall.

The Garrick opened with "She's No Lady," a new comedy from Detroit. Original script was by Mary Hay. H. H. Frazer, Jr. is behind it.

Estimates for Last Week
"Animal Crackers" (Grand, 10th, final week). Closed at around \$20,000. Marx brothers consistent right along at St. Louis and Chicago. "Bird in Hand" (Harris, 11th week). Around \$9,000 with cut-down on something unusual for the house. Leaves end of this week. "Jenny" (Selwyn, 2d week). Fanned by critics, but the public vote for Cowl. Last \$14,000, fair start. Promiscuous free duds opening night.

"Dear Old England" (Princess, 3d week). Satirical comedy, around \$8,500 with Sunday night performance added. Below what it should do on merit.

"Let Us Be Gay" (Studebaker, 14th week). May last 10 to 14 weeks. \$14,000.

"Nina Rosa" (Great Northern, 8th week). Musical holding up at between \$20,000 and \$22,000.

"Strange Interlude" (Blackstone, 15th week). First indication of slip at \$15,500, difference between that and regular \$18,000 or \$19,000 in main floor sales. Balconies still holding. New cast. Elizabeth Rison giving big punch in that powerful fifth act.

Strictly Dishonorable" (Adelphi, 4th week). Down another and to \$14,000. Mistake to put in cast with only Charles Richman to maintain performance at that level.

"She Couldn't Say No" (Garrick, 1st week). New comedy with Lynne Bowman, reprising "Whoopee" with Shakespeare by the Stratford-on-Avon players.

"Sherlock Holmes" (Erlanger, 2d week). Public clamor for William Gillette in this revival did not open as heavily as expected. Though \$10,000 good for seven performances.

"Sari" (Illinois, 1st week). Musical replaced "Whoopee" and went on a short tour, closing with around \$30,000. Another show below expectation for its limited six weeks.

"Street Scene" (Apollo, 11th week). Around \$16,000. Goes on road and of week, opening at Minneapolis.

"Your Uncle Dudley" closes the end of this week. House goes dark temporarily. House goes dark temporarily.

Special Attractions
Majestic (Shubert, 2d week) of "Naughty Marietta" revival. First week, \$14,000.
Woodman—Civic repertory favorites in "Holiday," with much ado about some improper casting.

Boston Takings

Boston, March 4. The Shuberts, having the town all alone last week, got a break. Shubert, \$28,000 with "New Moon," "The Little Show" at the Wilbur around \$18,000.

At the Plymouth theatre "Little Accident" continues as a big winner. Gross—\$26,000, with \$17,000, about \$1,000 less than capacity. At the Majestic, "Robin Hood" opening week good, everything considered, with \$18,000.

"Young Sinners" at the Lyric (formerly the Apollo and once the Keith Vaudeville house) was a flop opening week, with gross about \$8,000.

Estimates for Last Week
"The New Moon"—Shubert, third week, \$28,000, the leader in town.

"The Little Show"—Wilbur, third week, \$25,000. Show indicates strong draw. This, its last week, should play capacity.

"The Merry Widow"—Majestic, first week. Last week "Robin Hood" did \$15,000.

"Little Accident"—Plymouth, fifth week, \$17,000.
"The Ghost Train"—Copley theatre.

FRISCO GROSSES

San Francisco, March 4. Two outstanding money-getters marked last week among the legitimate theatre houses. "Show Boat" at Suez, at the Geary, smashed \$6,000 records for the season, gathering in \$18,000 in its first week. Next door, at the Curran, "Oh, Susanna," continued to build slightly over preceding weeks. This coast-prime house of early California numbers topped around \$16,000, which, considering the length of its run in this house, is satisfactory.

At Henry Duffy's Alcazar "Your Uncle Dudley" is getting ready to go home, but will make fair pace. \$5,000. Duffy's President, with "Broken Dishes," also hit little above \$5,000.

Green Street, with "The Peep-hole," dark owing to police interference, but will make fair pace.

Acquitting well of being in debt.

Old Rialto, Hoboken, remains under the control of Morley and Throckmorton. Previously reported that the house had reverted to Jules Leventhal.

Two Duds in Three L.A. Starts; "Gone Hollywood" Poor, \$8,000

Los Angeles, March 4. Not much indication in figures from the previous week. Three new attractions opened, two of them premieres, neither showing much chance of getting to first base.

Roger Gray brought his musical concoction "Gone Hollywood" into the Biltmore. It is one of those things down at the Biltmore, trying to get anywhere despite a light salary and low cost production. For initial week around \$8,000, which will hardly balance the overhead. The other new attraction "The Latest Murder" at the Pantages. The latest murder of those things. In on a "rain check," it hardly can approach the balance stages, with first week take of around \$3,000.

"Though 'Gone Hollywood' skidded a bit in its sixth week at the Biltmore, it still was the town leader around \$14,500. Two weeks more to go and it will probably leave with satisfactory profit.

"New Moon" for sixth week at Majestic has plenty of room at all performances and may take to the road in three or four weeks. In that case the Mac Loons are getting the cast up in "Desert Song" so that they can alternate bills on tour. Producers figure that they will get "Butter Sweet" for this house next.

Civic Repertory group got around \$2,700 for the first week of "A Bill of Divorcement," which will not mean more than chicken feed to the co-op group.

"Rustic Rakey for Mr. Duffy" at the Hollywood Playhouse where it checked in around \$6,000 for the second week. "Lair of the Jury" by the El Capitans Saturday to make way for "Let Us Be Gay."

Kohl and Dill picked up a little trade in their fourth week at the President getting around \$5,000. Woodman may cure some of Mr. Duffy's headache.

"The Latest Murder" floundered

Shows in Rehearsal

"A Month in Country" (Theatre Guild), Guild.
"Room 30" (Wm. S. Birnes), Lyric, 8th week.
"Jonica" (Wm. Friedlander), Longacre.
"House Affair" (Arthur Fisher), Hudson.
"Siberia" (Shuberts), Shubert.
"Railroaded" (Keller & Dean), Bryant Hotel.
"Playthings of Fate" (Abbe Productions), Mecca Temple.
"Mayfair" (Richard Herndon), New Yorker.

Pitt's Big Figures

Pittsburgh, March 4. Town went musical last week and good returns all along the line. "Packies" took \$10,000, getting close to \$30,000 at \$4.40 top at Alvin. Opened slow, but picked up. "Aloma" not happy thought for \$4.40 musicals here, however.

Mital, at Nixon, in "Sari" surprised, claimed around \$22,000 at \$3. With "Vanity Fair," formerly known as "Packies," \$18,000 coming in next week. It will give George Wintz shows three out of four weeks at this site. House currently dark.

"Aloma" not happy thought for George Sharp Players, and takings at Pitt off.

Capital Improves

Washington, March 4. Town is encouraging light. Last week "Show Boat" took \$10,000, but where it started, got about \$32,000, while Ethel Barrymore at Folie's grossed \$18,000.

Checking back on the encouragement angle results here compared with Baltimore. Last week, \$26,000 here and \$15,000 in Baltimore. Otis Skinner, \$13,000 here and \$6,300 in Baltimore.

"Blossom Time" came in ready to close. Business ran to about \$13,000. Six more weeks were added. This one at Polk's while others listed were National attractions. "Show Boat" finishes in Baltimore this week.

Repairing "Cowardice"

"Cowardice" will not steer into Gansevoort, New York, next week as per schedule but will fold for good.

The show, produced by Lashall Productions, had been out two weeks.

Philly Goes Normal After Spurt; "Interlude" Sensation, \$22,000

Wright's Production

Splash Agitates L. A.

Los Angeles, March 4.

Andy Wright, here to produce "Philadelphia," which flopped in N. Y., is looking for an office. Wright got himself desk space in the office of Scott & Roth, real estate dealers, put a 24-sheet stand in the Hollywood Legion Stadium telling the world he was about to do the production. He started the fun started.

First the office was crowded with actors all day and the real estate boys couldn't do any work. Then someone copped an overcoat belonging to Scott. Wright evidently didn't know that he had an office, for he never showed up after the day he rented the office.

Soon creditors started to come around with claims of not-so-negotiable checks. They claimed the checks had been issued by Wright. They tried to locate him at the hotel where he was stopping, but the hotel people had not seen him for two weeks. In the meantime the actors kept coming around for jobs. Warren Millais, Wright's director, claims his play was stopped but would not say who was in it.

The real estate boys called a halt in Wright's production activities when they told Millais he and his boys were not to come around the place to do their casting. Too many actors hanging around. Too much kidding of the stenogs and one overcoat missing was enough for them. Wright said he was stopping, but they figured they might get a check.

Wright has been in other jams while operating in the east and middle west. Last year he opened in Chicago and then he walked out. Wright, son of a millionaire St. Louis man, gets his money dough from his old man, who gives him an allowance. He has been in Chicago and Chicago putting out tab shots.

Must Warn of Pay Cut Before Monday of Week

Shoestringers and short roll producers have been given another setback by Equity, which has ruled that hereafter casts must be notified one week in advance on proposed salary cuts.

Heretofore some of the boys operating on their nerve have notified players in mid-week, or later, that the pay envelope bulge would be smaller than usual on Saturday. Too much of this sort of thing brings in the squawks and finally causes action by Equity Council.

Equity claimed the former practice unfair, inasmuch as players have no right to know whether or not they would accept the cut in salary, with managers practically making such acceptance mandatory. They then notified the players. Under new ruling any proposed cut in salary must be posted not later than Monday of the week they are to become effective.

SIoux CITY STOCK

Iowa, March 4.

The Rialto, which has been closed since the Boyd B. Trousdale players closed last night, will be reopened with a new company March 6.

The new company will be the Noble Harvey players. The company numbers 21 persons, which is the largest that has been in the city for many years.

AL HEAD WITH FOX

On Monday Al Head joined the New York Fox publicity staff. He may receive a special assignment on the McCormack picture out of town.

Head has been with the Theatre Guild.

FRENCH COMPANY DUE

The French Company, now touring Canada, will open in New York with a repertoire of French musical comedy. They are now reported to be negotiating for the Casino.

Following the New York appearance, the company will tour through the U. S.

Philadelphia, March 4.

Spurring strikingly after the Christmas holidays, business in the legit here has eased up again, but last week, although there were only one "smash," at least six of the nine offerings reported profit.

The general management with capacity trade that reached a \$22,000 figure for six performances. Eugene O'Neill's "The Iceman Cometh" sold solid for four weeks. It is set for the Garrick for two months and then must vacate because of Meak and Wig's hard-and-fast booking on April 21. At that time, it will probably move to the Broad if bookings can be arranged. Some of the wisecracks figured nearness of Philly to Broadway at \$100,000, but the place here but that didn't show.

"Brothers" Good Month
Other attractions that clicked smartly last week were "Wonderful Night," which started mildly enough at the Shubert, but picked up steadily all week and grossed over \$20,000. Indications are that it will beat that mark by five grand this week; Fritz Leiber, who has been in the wings since the Shakespearean Repertory at the Chestnut, figured at \$14,000, and the director, claims his play was stopped but would not say who was in it. The real estate boys called a halt in Wright's production activities when they told Millais he and his boys were not to come around the place to do their casting. Too many actors hanging around. Too much kidding of the stenogs and one overcoat missing was enough for them. Wright said he was stopping, but they figured they might get a check.

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The Lyric, Adelphi and Broad, all with dramatic offerings, did not open as well as expected. "The Roman Gentleman," which closed for good Saturday night. The Adelphi got around \$20,000 with the second week of "The Matriarch," and the Broad reported about the same with "The Matriarch." The Adelphi got around \$20,000 with the second week of "The Matriarch," and the Broad reported about the same with "The Matriarch." The Adelphi got around \$20,000 with the second week of "The Matriarch," and the Broad reported about the same with "The Matriarch."

Without anything out-of-the-ordinary except for "Strange Interlude," it was a moderately good week.

This week has three openings: "The Kingdom of God," with Ethel Barrymore, at the Lyric; "The Criminal Code," at the Forrest; and "The Chocolate Soldier," at Keith's. Miss Barrymore is in for a month, two weeks for each play. The other two are limited to fortnight engagements.

Next Monday brings the Stratford-on-Avon players, the "Dear Old England," and "The Little Show" to the Chestnut, the first-named for two weeks, and the latter for a month.

The professional players announce their sixth and last offering, "In Command," with George Bennett, at the Adelphi; "Follow Thru" at the Forrest; and Miss Barrymore's second, "The Love Duel," at the Lyric.

Estimates of the Week

"Power" (Broad, 2d week). Great notices and no business; well under \$7,000. Stratford-on-Avon players next.

"A Wonderful Night" (Shubert, 2d week). Started mildly, but got going the middle of the week. Grossed \$22,000. May last a profitable month's stay; \$20,000.

"Strange Interlude" (Garrick 2d week). Real smash of the town. A record for six performances, \$22,000 for six performances.

Fritz Leiber (Chestnut, 3d week). Second week, good start, but interest in the Shakespearean troupe surprised all the wisecracks.

"Brothers" (Walnut, 2d week). Another figure as good as stick for run. Last week \$20,000; over \$12,000 and big advance.

"The Criminal Code" (Forrest, 1st week). Fairly good start and fine notices. "Blossom Time" off at cut-rates in final week.

"The Chocolate Soldier" (Keith's, 1st week). Another of the series of light opera revivals. "Merry Widow" boosted to \$20,000 in final week.

"Kingdom of God" (Lyric, 1st week). Ethel Barrymore opened well, although considerably under the capacity. "Roman Gentleman" miserable at \$5,000 in last week.

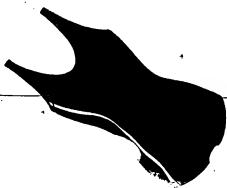
"The Matriarch" (Adelphi, 3d week). Second week, good start, but interest in the Shakespearean troupe surprised all the wisecracks.

Warren Williams replaced George Abbott in "Thou's Love." Abbott is going to the coast.

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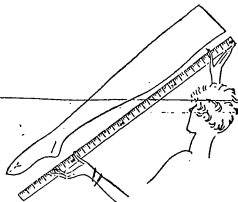
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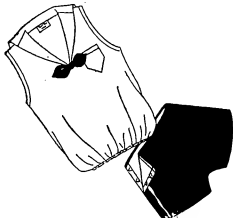
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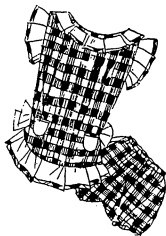
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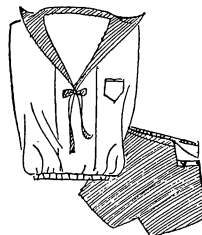
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GONE HOLLYWOOD

(Continued from page 60)

an hour and a half. Finale, called "The Lost Chord," a washout. Tunes in this will never clutter up the music stores. Nothing resembling a hit melody in the frolic. Closest is "Life's a Rainy Day," which serves as Miss Kellon's debut in the prima ranks and atmosphere for a toe gratiation by Mary Francis Taylor, capable and a looker. Show suffers from dearth of comedy, despite three candidates for the honors in Gray, Eddie Morris and Charlie McNaughton. Gray's work at best is comedy foil type, with same applying to McNaughton, who is okay with the English accent stuff. Morris is another vaude recruit with small chance of doing anything outstanding here. Of the other specialties the Aber Twins

probably shine out most because of looks. Single solo by the girls had them joining nicely with violin and dance routine. Glen Dale is a dapper juve with good pipes, but does too much and a lot of it is out of place. Particularly the song recital in the second act, which would be okay at a musicale or tea some afternoon. Buddy Lyman's "stew" dance got some attention, but brought nothing unusual though Lyman looks like a youngster who will develop. Ensemble of 12 girls not enough to fill the stage. For a coast crop no beaut champs either. Will's dance routines are cut and dried lines and formations with the girls not showing much on their own. And not a clothes parade all through.

"Gone Hollywood" looks very much like it's going out—soon! *Span.*

DUMMY HUSBAND

Los Angeles, Feb. 27.

Three-act comedy-drama by Alice M. Williamson and Howard Frasier; presented by Lawrence E. Sterner at the Theatre Mart, Feb. 25. No director credited. Solie Mandala.....Doris Montook Harry.....Bernard Weisford Mrs. Serel.....Gladys Kingsbury Marie Serel.....Ruth Renick Celine.....Marleen Kay John Garlin.....Raymond Whitaker Earl of Severance.....Theodore Adams "Mother's" Money.....Flo Snyder Billy.....Robert Martin Olin.....Elizabeth Fox Filippo.....James Pollard

Unremitted trash, badly put on and badly acted. Only the fact that most of the cast are half amateurs can alibi this try. Supposed to be a dramatization of the novel, "Vision House," by Miss Williamson and Praelzer, but with no knowl-

edge of the book, it's hard to tell what that was like. Theatre Mart is one of those hidden-away garret things sponsored by Mrs. Alice Pike Barney, matron with plenty coin and a mania to back production regardless. Some of the actors get paid, while others work gratis for the sake of getting a crack at the stage.

"Dummy Husband" was made to order for the would-be thespians. Outside of being thematically hokey and of the elemental kind, this opus, termed a comedy-drama, hasn't the inkling of merit. At best, with the radical rewriting it would still be meaningless. Some of the most incongruous situations and characters appear.

The heroine, a world-renowned actress with a tagging and nagging mother, is about to marry Lord Whoozis, when along comes a bozo

from Albuquerque and grabs the girl right from under the titled one's nose. All the latter gets out of the deal is a slap in the pa.—and he takes it best. Why it's explained is that the lord must marry a Greek princess in order to fall heir to a measly five or six million bucks with the native. For, of course, that the actress is already married to someone else. That's why the scheming mump comes for a consideration, however. A mere cool million.

The whole thing turns out a fake, as does the proper. But, at most three hours to unfold, with acts one and two taking up no less than the third. What happens in third act doesn't matter, as no one would want to stick that long. Of the cast Ruth Renick, who has a local dramatic school on the side when she's not playing leads, is the nearest thing to a performer in the lot. It's pathetic.

Still, Mrs. Alice Pike Barney will have her whims and fancies. *Span.*

Pasadena Playhouse

("Lavender Ladies")

Pasadena, Feb. 25.

Probably the most significant among the little theatre and community movements around this section of the country. In a town of reputed millionaires, with plenty of rich atmosphere at least, Pasadena Community theatre has been up for about five years, struggling with ups and downs through most of it. Some very worthy contributions to dramatic art essentially and to the theatre generally have come from here, yet financially this group, as others over the country, suffer from the disposition of the Pasadena, rich, influential and probably high brow folks to patronize the picture houses rather than an artsy theatre. Too bad, because Pasadena Playhouse is a worthy organization, with a training school for dramatic students that ranks among the best. There is no subscription attached here. A membership proposition instead, boasting of less than 1,500 supporters at \$2 a year. Best must come from the box office, scaled at \$1.50 top. No Sunday performances either. Strictly a matter of choice, not civic law.

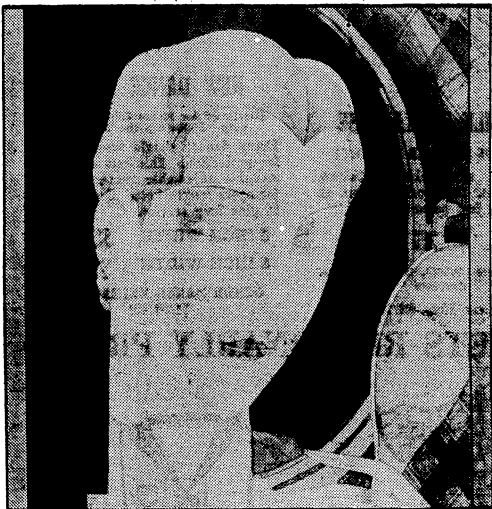
"Lavender Ladies" is exemplary of the things they put on here. Technically it's amusing, light, English drawing room stuff, seen in the average little theatre. Comedy, in type, by Daisy Fisher. First time done on this side, though the play is reported to have seen a run of some sort in England, where it primarily belongs. Too strictly English for an American public. Which means that on Broadway it wouldn't get a look in. But the Pasadena players take their plays seriously and to them with sincerity. "Lavender Ladies" is not what the title might imply. A free minded niece of two maiden aunts is permitted to express her love theories to a pretty far extent. Background of the girl's free-love thinking is her author-father, who though advocating the most liberal of principles of morality in his books, is of another opinion when it strikes home. He ultimately admits, his inconsistencies and daughter, disillusioned, goes the conventional way of matrimony.

Well written, with a humorous slant on worldly wisdom and prisms, circumspect old age. Gilmor Brown's direction is excellent, while the two sets employed are as expressive as a bigger and more professional production would be. Of the 10 people cast the women have a wide range. Ruth Covey, youthful lead, stood out with distinction, both in histrionic ability and looks. Miss Covey, with professional stock experience behind her, is worthy of serious attention. Margaret Clarke and Lenore Shanewise, latter associate director of the theatre, secure in parts of the old maids. Re.t of the cast still in the embryonic stage. *Span.*

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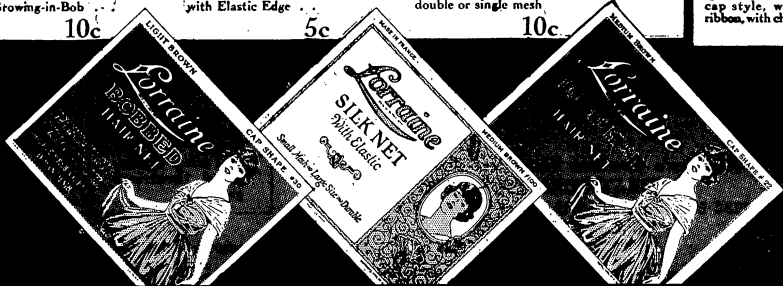
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SHE'S NO LADY

Chicago, March 2.

Faree in three acts by Bruce Spaulding and Anthony Rial, presented by H. H. Frisze, Jr., at the Garrick, March 2. May Hays, reported the real author. Stella Adams.....Bertha Greenhouse Lillian Clarke.....Pauline Mason Ethel Daly.....Lora Hays Tommy Hollister.....Margaret Clark Larry Collins.....Lawrence Turk Rex Gorman.....Walter Norman Dorothy Banks.....Dolores De Monde Henry Pringle.....Robert Cummings Leonora Draydon.....Mildred McLeod Gaylord Jordan.....Lynne Overman "Combie" Lorraine.....Burtona Chapman Hilda Gorman.....Louise White Walters at the Elks Club, Paris—Gaston.....Lawrence Turk Pierre.....William Griffith Madeline Chase in Holistic.....Josephine Deffy Marguerite Maudslayi.....John A. Vanillelle Canadian.....Edmond Grey

Lynne Overman in female attire for the first time in his career is the whole show in something which commences trivially, blossoms suddenly in the first half of the second act, and then fades by being overdone.

If the apparent burlesque in the second act, held in a Paris hotel room, is toned down and a more plausible turn given the action in the third act, this farce should ride. Overman keeps it alive with

(Continued on page 71)

F. W. WOOLWORTH CO 5 AND 10c STORES

The Air Line

By Mark Vance

Not much klick to some of the air programs lately due perhaps to much repetition of the same numbers but in nature of periods.

WRNY seems to be having its troubles. Without any commercial periods it must ride its program on week in and week out appropriation Hence the program flunkers face a vexatious problem. And it's a low power and that works against the loudest.

Lou Harold's orchestra WGBS didn't come over so well. Thereoid period (WMA) featured the Nichol Trio, an all-female instrumental group and one of the best programs. Love's Old Sweet Song. Kinsey orchestra (WOR) not far from beaten path. Fraternity Row (WOR) had one of its best programs, better selected numbers and not so much talk.

Effective Short Story (WJZ) Smith Bellow orchestra (WJZ) over effectively. Slumber Music (WJZ) of familiar type that evens up the program. Clouds of Joy (WABC) had one of the most effective presentations of the year in "After Her Own Way" by the Dan Immense. Continuity held tension and theme of general appeal.

Frank Cotton's band (WGBS) is anxious for more success. Numbers sound brassy for the air. Echoes of the T. L. (WPA) had it all. T. L. (WPA) had it all. T. L. (WPA) had it all.

Yons & Lyons with their (WOR) period went in for more any number of numbers. Yons & Lyons with their (WOR) period went in for more any number of numbers.

Maine Sends Stein Song David Branton, who writes "Outside Listening In" for Brooklyn "Daily Times" was guest announcer for Vincent's orchestra on his hour. Branton showed no mink right and every word over like University of Maine with a song by Louis started his period off nicely. Will Oakland Terrace (WOR) is giving Landau's band a break. Tulsis Royale orchestra (WOR) clicked.

Edward Hoek during the "Pribner" observed in the (WABC) a dash of announcing novelty that may start something. Using the newspaper funny writers as a basis, up the new station. The Alpha and Omega Grand Opera travesty (colored) works hard enough for a comedy, but somehow it misses; some of the music seems to be a broil.

"Smil Velazco doing Freeman service for (WOR) via pipe organ. Wandering Gypsies (WABC) came over favorably. Musical direction of Leader Deusch. "In a Russian Village" (WAIC) got some best native music from the balcony.

Curtis Institute (WABC) ok for those who like the "Smil Velazco" (WAIC) sent over something new. A lot on Sunday morning will show in class at the console of the Philharmonic. Phil Shultz with his front-singers and hand (WPA) contained. The meted type of programs a big help: keeps brains blowing from leaving new things to think. Rubbing Inn back on (WMA) after he took it off air with Marky Brock's band the musical reason. The lambs are the old style of low numbers. Duke Ellington and band from (WABC) got a good review. Using again an announcing job.

Newsstand Records

Duvin Record Co., handling 111 of the Week records out of town, will start sales in New York in three months. 111 of the Week records are flexible, with recording on one side only. One number is released each week.

Records will be sold to newsstand dealers only. Priced at 10c retail.

WARNINGS AT WB

Hollywood, March 4. Warner's executives will provide incidental band sequences for three forthcoming Warner pictures. Band is on the coast to appear in a stage musical.

Coast Organists Change

Los Angeles, March 4. Oliver Wallace replaces Bob Hamilton as organist at the Orpheum here March 15.

Wallace will play a 15 minute solo before each show.

EGGED MUSICIANS

Manager Settles Out of Court For Hen Fruit Revenge

Galveston, March 4. Spectacle of several of his musicians, on strike, riding in a band wagon on the street, showing placards telling about the strike and his theaters, irritated VIII Horowitz, Houston theater owner, in November 1928. He opened fire on the musicians with eggs.

Appealing a court judgment given one of the musicians later, Horowitz finally had the case dismissed last week with an announcement that a settlement had been made out of court.

CASH BOND FOR MUSIC IN COAST INDIE FILMS

Los Angeles, March 4. Local musicians' union is clamping down on shoeing picture promoters in Hollywood. Ultimatum issued by E. L. Smith, head of the local musicians' union, to picture producer and studio to put up a cash bond in the future before any union musician is permitted to go to work for them. This does not affect minor and major studios.

Usual procedure for the air promoters is to start by grabbing off some angel, in most cases a farmer, who has \$10,000 or more. Promoter will take less, but tries hard not to, because it costs him \$1,500 to \$2,000 rent for space immediate.

The 10 grand is shot six hours after the picture is started. Then the promoter begins to wheedle for more dough, and either the champion or the promoter starts talking to himself. Promoter starts looking up for his next mark.

Complaints have been coming to the musicians' union, with several cases of unpaid wages, now being handled by the local Union believes that demand for cash bond will drive many out of the racket.

B. S. Moss Named Among Proposed Chain Backers

At the hearing of WMA's wavelength complaint against WGBS, held before the Federal Radio Commission in Washington last week, it was disclosed that WGBS was purchased by its present owners from Gimbel Bros. for \$14,000.

Duiley Paskman, president of WGBS, now holds 97 1/2 shares of stock in the station and a Louis Zimmerman the other 2 1/2 shares.

When Paskman, on the stand, was questioned to name those who had helped him in connection with the third chain in opposition to XEB and CBS, he named Dr. William S. Moss, a banker, and the banker's assistant known as Weinstein.

Q.R.S. in Record Field

Q. R. S., piano roll and home talk recording equipment, manufacturers has entered the record business. First line of records was released last week.

Dealers' price on the records is three for \$1. It is reported, Mary's will set at 10c.

Stanley Recording Co. is doing the recording and Columbia the pressing.

McCARDELL'S HOLIDAY

Brooklyn, Feb. 28. Bob McCordell, who is libbed by speaking of his latest book and greeting friends, CBS shut him off after seven of his scheduled 15 minutes broadcast for their newspapermen hour called "Going to Press."

McCordell entered the studio with no speech prepared. When asked about it he said: "It's alright; I'll do it."

Then started the succession of greetings and self-plugs.

METRO WRITERS ON LOT

Culver City, March 4. Metro's music writing staff, now in huddles on streets adjacent to the studio, will be moved on the lot this week. New music building on the site of the old carpenter shop has been completed.

Two floors of offices occupy the back of the building with the front devoted to studios.

BERLIN CANNING PLAYS FOR RENTAL LIBRARY

Berlin, Feb. 10. The Breslau broadcasting station is experimenting with recording of play and broadcasting the canned version. Advantage of this method is that the play may be repeated at will, if successful, and rented out to other German stations. Bischoff, the director, had to bring all his actors on to Berlin, as Breslau has no recording hall. At Alandorf, suburb of Berlin, under the supervision of Electra, a 90-minute play was recorded in four days.

Heidt Doing Extra 2 Wks. at Empire, Paris

Paris, Feb. 22. Counting on the Paris prestige, Florence Heidt's band is making a financial sacrifice to work two weeks at the Empire here. Date follows their Monte Carlo engagement and will be for \$4,000 a week. In return this boys will have to pay their own fares back to America.

Edmund Sayag brought the Heidt outfit to Monte Carlo for eight weeks, with a fortnight's option, which has already been exercised. Sayag paid fares coming over and was obligated to pay the return at the stated time.

Heidt was propositioned to play the extra two weeks at the Empire at \$4,000, which will average things at the Heidt will lose nothing financially, excepting these two weeks which they will work for practically nothing, since they must defray their own return expenses.

The Heidt outfit is to receive \$3,000. The \$1,000 a week extra (actually \$800 net weekly minus commissions) from the two weeks at the Empire will pay the passage back for the 15 men. This means the setting back of the boys' Public tour, slated to commence May 8 in New Haven. It may be Public will not approve this arrangement.

Band was quick click at the Riviera resort.

Rehearsals on Air

Berlin, Feb. 10. The Berlin broadcasting station tried a novelty which attracted considerable attention. Rehearsal of Schriteler's play, "Professor Bernhardi," was broadcast from the stage of the Königgrätzer theatre.

Rehearsal seemed on the level, as there was argument between the director and one of the leading performers.

Extension of this idea will be broadcast of rehearsal and shooting of a Ufa talker.

GERMAN RADIO PROGRESS

New 3,000,000 Listeners Registered—Numerous Tax Evaders

Berlin, Feb. 10. German radio industry has been on the up-grade since its start.

To January first of this year over 3,000,000 listeners are registered with the government, an advance of 300,000 since last August.

This does not include the unregistered listeners, who evade payment of three marks monthly.

A King's Tune

Carnes, Feb. 21. King of Denmark a regular part of this resort year in and year out, sets the local pace in song styles.

His current favorite, which Billy Arnold strikes up for His Danish Majesty, is "Bel-Clair," "Ode Lullu" (French tune), which sounds like it had a chance internationally. Last year Feist's "It Goes Like This" was the King's preference.

PAVILION DESTROYED

Waterloo, Ia., March 4. Fire, believed to have started from a short circuit, destroyed Electric Park dance pavilion Friday morning.

Also lost was park equipment stored in the building.

Insurance covered the dance hall but not the equipment.

Buddy Rogers' Discs Four songs were recorded by Buddy Rogers for Columbia last week.

They were two from the Paramount "Story in Women" and two from "Paramount Parade."

Along the Coast

By Bill Swigart

FILM-RADIO RACKET

Selling Faked Records of Picture Studios Chats to Stations

Latest racket in radio is the selling of fake canned programs to small stations. Records are supposed to be made on the sound stages of picture studios while various copies are in production.

The gyp takes a photograph record of a band or star working in pictures and surrounds it with talk. Pennie Star's voice is dubbed (by the gyp's stenog) and he does the male dubbing.

Entire program is produced on a 15 inch record. It consists of description of the supposed scene to be shot, request for the star to sing or play, re-recording of a released photograph record, and the supposed blubs of the stars.

The gyp has made about 100 of these records and is selling them to small stations throughout the country.

FILM'S MUSIC CONTROL UP IN BILL HEARING

Washington, March 4. Stating the time for stalling had past, Nathan Burkan and Gene Buck started the sixth year of the battle to get the compulsory license clause out of the copyright law. By an odd twist today's hearing marks the 21st anniversary of the enactment of the law with that famous two cents royalty.

With the new proposition of talking pictures and the control of the music publishing companies by the picture makers before the committee, the arguments presented took a different twist than during the past five years.

The committee was informed that as the compulsory license did not apply to them the talking picture makers and composers had sat down and bargained as to price, but that now the picture makers were buying the music publishers to get the profit from the recordings.

John Payne, formerly arguing against the bill as representing Victor, is now arguing for it as representative of the music publishers. Another change was appearance of E. S. Murphy, also formerly with Victor—but now representing Warner Brothers.

Burkan said he expected an announcement shortly of the merger of Brunswick and Warner. Burkan offered an amendment, which the committee accepted, clearly defining the new proposed law to make the provisions retroactive. Anything now published and to be up until the subject of the bill would be the subject to the mechanical clause.

Arthur W. Wile, of Hayes' organization, will have a chance to appear. Wile is stated to be lined up with the mechanic manufacturers in effort to get bill thrown into general revision proposal which, it is admitted, would mean delay.

Brown-Radio Can't Agree On Salary—Freelancing

Hollywood, March 4. After Nacio Herb Brown signed with Radio Music Co. for exclusive publishing of all his future songs, he returned to the coast, with his manager, now asked for increased salary to write songs for Radio Pictures.

Studio wouldn't meet his figure. Brown was looking for a free lance connection.

DOUBLING WITH BATONS

MGM has reconsidered dropping of Arthur Lange and Ernest Klapholt, music writers and arrangers, with the mechanic manufacturers' contracts. Under a renewal both will stay in the Metro music department with increased duties as conductors of orchestraled live original compositions.

New contract is for one year, with two options for a year each.

NBC's Director

Ernest Cutting, formerly musical director for Fox, has been named the musical director of NBC's club department.

Bill Monger, previously in the music department of NBC, has been placed in charge of the publicity for the concert department.

Hollywood, March 4.

Songwriters today contend the present form of identifying numbers will soon be exhausted, and that in time they will be forced to double back on the millions of titles already used. Success of a commercial songwriter today depends largely on his ability to invent captions meeting with the universal appeal. Many tuneesters are forever on the alert to catch a suggestion for a marketable title, then proceed to write a set of lyrics and music around it.

Value in watching catch-lines used by national advertisers is evidenced in Dick Whitting's first song success, "Tulip Time in Holland." Title was suggested by a catch-line in an advertisement for a steamship company. Numbers realized more than \$40,000 in royalties.

Selection of titles for picture songs is a much easier task than picking for a popular tune. Picture songs are written to fit a scenario and are captioned later according to the theme of that situation.

Par Additions

Addition of new members to the Paramount songwriting staff gives this organization a total of 11. New members are Grant Clarke, Harry Akst, Ballard Macdonald, and Dave Dryer.

Violinsky's Fatal Titles

Violinsky, now teaming with Dave Silverstein at Tiffany, wrote a number of titles. One of his latest is "Moonlight," and says it hasn't seen daylight. "That's Livin'" another of his compositions, is reported by Violinsky as dying.

Song Manipulation

Manipulation of lyrics and music is being done at the picture studios in the same manner as in the case of review scripts. Team is assigned to write a number for a picture and submits the song. It then may be picked to pieces by the director, writer, supervisor, and even the lyricist.

Somebody might like the melody and not the lyrics. Unbeknownst to the lyricist who worked with the composer on the original number, the melody is turned over to another lyricist or vice versa, to see if he can improve it. Man who submitted the original doesn't know his work is being reworked until he sees a printed copy of the music or hears it in the picture.

Fun With Trick Stomach

First official meeting of the Trick Stomach club was held this week with Chief Ufer, secretary in the chair. Wolfe Gilbert, officer of the interior, listed applicants eligible for membership. Those accepted were: New members are Fred Ahlert, gastric v. p.; Harry Akst, ad v. p.; Sidney Clare, binding sergeant at arms; and Tom Geraghty, who was assigned to make an x-ray picture of the guests.

Fox-Campbell Deal Set

Final papers on the deal between Pat J. Maherty of Fox Red Star Music Co. and Campbell & Connolly, English publishing, giving the writer English releasing rights in the Red Star catalog for two years, was signed last week. Negotiations have been pending for the past four months. Deal will involve around \$500,000 over the two-year period.

Campbell & Connolly have already started publishing Red Star songs in England. Maherty says Fox will soon purchase a printing plant in New York for music printing.

WPCH GETS JUDITH

Charles Harrison, former general manager and part owner of Fox Brown Music Co. in Chicago, was made assistant to Flaherty this week.

Supreme Court Justice Mithell

has directed judgment for \$9,925 in favor of the Peoples Broadcasting Corp. (WPCH) against the Georgia Batten Co., Inc., advertising concern, for breach of contract.

Radio company was to have broadcast league baseball games in 1927 from New York for a nominal amount, with understanding that the advertising concern had power to sell broadcast rights for the same.

WPCH was unable to deliver.

Spain's Night Life Everything but Spanish—Am. Consulate's Warning

Madrid, Feb. 20.

Madrid is quite nite club-conscious for a city of 1,000,000 population. American Consulate has had frequent occasion to warn American talent booked for Madrid to insist on contract guarantees for personal protection.

Frequent calls on the Consulate by American artists stranded here, through local managerial unavailability, failure to click, and uncertainty as to future bookings, has caused the American legation to issue repeated warnings.

Madrid's ultra spots are the Lido, Florida, Malpu Pigalle and Alcazar; others less pretentious are the Pelikan, Bataclan and Ciro's. Curious decorative phase is that while American and European nite life rooms have borrowed from the Spanish in its decorative schemes, Spain favors the Japanese motif in interior decorations.

Almost all these rooms book important talent from America, Paris and London.

Paralleling the decorative idiosyncrasy, Spain again seems to deny its own kind, in favor of something else. Although Argentinian tango bands are tremendously popular in Paris, at the French resorts and in America and England, they are losing their hold in Spain. Instead, the Spanish two-step is coming back strongly as a national dance, and a special orchestra must supply this type of music. Jazz ensembles, as alternative bands, are usually American colored aggregations.

Jack Greene Indicted

Jack Greene, former owner of the Bal Tabarin Cafe in the Addison hotel at Detroit, has been indicted for grand larceny through the action of "Taps" band and orchestra booker. Indictment was secured through Asst. District Attorney Firestone.

"Taps" charged Greene gave him a bogus check for \$125 in connection with booking of Henry Busse's band into the cafe.



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OF EXCEPTIONAL MERIT
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BEN POLLACK

and his Orchestra
First was the first to be identified with the ultimate in modern dance and the various establishments and organizations known to exist.
Pollack's choice of material is a most fortunate one. His repertoire is a most fortunate one. His repertoire is a most fortunate one.
"When I'm Looking at You"
ROBBINS MUSIC CORPORATION
Publishers
725 Seventh Avenue, New York

Carlton Kelsey

Musical Director
"Gone With the Wind"
Biltmore Theatre, L. A.

LYRIC RACKET AGAIN

Bootleg Sheet Peddlers, Driven Out of L. A., Hit Fair Towns

Los Angeles, March 4.
With the peddling of bootleg lyric sheets fairly well checked on the streets of Los Angeles, the racketeers have moved to the rural districts and outlying towns. Present activity is concentrated on towns where fairs, carnivals and county agriculture shows are being held.
More than 10,000 copies are reported to have been sold at the Orange county show alone.

Mayo's Ufa Dates

Paris, Feb. 22.
Universum's alleged negligence in delaying return of the contract for Eddie Mayo and his Vagabonds to the management of the Merry Grill (Theatres du Deux Mayo), Brussels, cost that agency the act and lost some time for Mayo. Latter, with his harmonica band, is now booking through Henry Carson.

Mayo was booked at the Merry Grill by Universum, but that agency took three weeks to return Mayo's signed contracts, the Brussels cabaret meantime booking other talent. This left Mayo almost stranded, but he filled in at the Embassy Club (cabaret), Paris, at \$64 a day. Carson then got the outfit one month at the UFA, Berlin, to be followed by two weeks at the Hamburg UFA house.

Over 30-Year Period

Berlin, Feb. 22.
On the first of next year two of the most popular German operetta composers, Millocker and Johann Strauss, run beyond the 30 year copyright period. Their compositions can then be played without the payment of royalty.

PITT M. C.'S CHANGING

Pittsburgh, March 4.
Dick Powell, m. c. at the Stanley, may return to the Enright, neighborhood deluxer, shortly.
With Public units now playing the Stanley, and due to rotate their own act, c/s, Powell has been offered a unit on Public time or the privilege of returning to his old stand.
If Powell decides to go back to East Liberty, Jay Mills, now at the Enright, either will be sent out for Public or to another Warner house not playing Public units. Both Mills and Powell are under contract to Warners for another year.

KILLING WITH CUREFW

Spokane, March 4.
Following an opinion handed down by Attorney General John Dunbar, all road houses of Spokane county were brought under a midnight curfew commencing March 1. Reign of lawlessness was laid to the late spots.
Enforcement of the early closing law is generally considered a death blow to road houses near Spokane. Owners have stated their business amounted to practically nothing until midnight.

VALLEE PARADE

Washington, March 4.
Rudy Vallee was given a reception when he landed in this state old capital that was overshadowed only by the return of Lindbergh.
First was the parade from the Union Station. Then two hours at the Women's Congressional Club, with Mrs. Hoover as the guest of honor. Night with the National Press Club ended it.

STAY AT M-G-M

Culver City, March 4.
Sarah Y. Mason, scenarist; Ernest Kiplapholz, business manager of the music department and Arthur Lang, composer are not leaving the MGM lot.
Miss Mason had her contract renewed for another year, and the other two almost a year to go on their original contracts.

Kent Leaves Firm

It is reported that Billy Kent has dissolved his interest in the firm of Handman, Kent & Goodman.
The publishing name will hereafter be known as Handman & Goodman.

Charm in a Seal

One of the major steamship companies (Covier) has taken its own seal off of all liquor bottles handled by its ships. Reason is that the line's stamp has been catching fancy prices for the bootleggers who seemingly always are able to get hold of a batch of it on each trip.

Same liquor now just carries a stamped hand stating, "Rare old Scotch."

The under cover peddlers can't get rid of it as no one will take a ship since the steamship company's seal has been removed.

PITTSBURGH'S CUREFW KNOCKING OFF CLUBS

Pittsburgh, March 4.
Nite club life here is getting its worst sock in history with strict enforcement of L. A. m. curfew. Boys are already claiming a raw deal.

With a couple of downtown spots getting all the play this winter, the roadhouses have been suffering. Downtown managers say outlying proprietors went to political friends and arranged the city closings. Roadhouse men retort it's the bunk.

Trade, since the order came through, has reacted. Boys within the city limits are suffering plenty and the roadhouse mob is getting the trade. At least one of the downtown spots, however, won some money under the immunity. This site, in addition to ignoring the curfew, is running a gambling annex.

Several of the smaller spots have folded in the last couple of weeks. Others have removed cover charge to keep going.

Bombed and Padlocked

Chicago, March 4.
Dave (Cockeyed Mulligan) Ablin's nite spot, Club Algiers, was bombed the night before its padlock went into effect. About 50 persons in the club at the time.
Ablin was refused permit to open another spot.

REISMAN OPTION DROPPED

Keith's declined to take up its option on Leo Reisman's orchestra after it had played for three weeks in New York.

Industrial Theme Song

Sam Lerner of DeSylva, Brown & Henderson has placed a "Theme" song called "Road of Romance" with the Mobil Oil Company for its radio broadcasts.

Christie Moves

Eddie Christie, formerly mechanical manager with Berlin for 12 years, is now holding down the same berth with Davis, Coots & Engel.

Strands Retain Organists

The Strands, in Brooklyn and New York, will re-engage organists within a week.

Ernie Valle is remaining at the Bermudiana Hotel, Hamilton, Bermuda, with his contract extended for the balance of the season.

TELEVISION

(Continued from page 1)

a width of at least 10 kilos. Spotting television on the air requires computation because placing them in between communication lines or commercial transmitting areas will clog the air with an enfolding cloud of static cluttering everything in wireless. Television broadcasting, therefore, has to shoot either on the short wave area, which means 200 kilos and lower, or 500 kilos and above.

Main Obstacle

However, the most effective argument against immediate practicability of televising films lies within the province of film projection. It is speed. Films run through a projector 40 times faster than the present television machines can shoot. And so far no process is known, according to experts, which can increase television's pick-up to equal film projection demands.
American engineers are inclined to view moving pictures as not being practicable for film broadcasting until a new camera is invented making it possible to slow speed in film photography.

Disk Reviews

By Bob Landry

Ed Lloyd

(Cokek 4134). Orchestra is as good as the Ray, since the playing of "Wrapped in a Red Rose" and "Put a Little Salt on the Bluebell's Tail" are, to express it with moderation, not much.

Smith Bellw

(Cokek 4135). Couple of fairly good slow foxtrots are "Funny, Dear, What Love Can Do" and "Language of Love."

Guy Lombardo

(Columbia 2107). Lombardo played "There's Danger in Your Eyes" and "With You" at the New York opening of "Puttin' on the Ritz," the picture in which these numbers are spotted. Lombardo rendition is overly muted, slow-paced and withal under his over-zealous. Bands in general suffer from these occasional failure when attempting to apply their personal technique to numbers not adapted to the treatment.

Warnings Pennsylvanians

(Victor 2229). Not to make invidious comparisons, the Warning versions of the same two numbers mentioned in the Lombardo paragraphs are the more preferable because of sweeter tempo.

Nat Shikret

(Victor 2229). "Blue Is the Night" one of the more pleasant of the minor melodies. High latters, an ace recorder for dancing.

King Oliver

(Victor 2229). An pronounced talent for heated orchestrations latters splendor, outgait in hot, molasses infirmity. But the new hot classic. But the same system applied to "When Your Smiling" results in a bare and raspy.

Ted Weems

(Victor 2228). "Harmonica Blues" another of those tunes a la "Piccolo Pete" and "Accordion Sam," will scarcely be one of the memorable events of the musical year. "Man From the South" reverses. Not as hot as its possibilities.

Johnny Johnson

(Victor 2229). "That's Why I'm Jealous of You," with some neat vocalism. Is the strength of this cutting. "Kiss Me My Sweetheart" is the mate. Fair offering only.

Ben Berni

(Brunswick 4662). Name bands wrestling with imaginary melodies generally get the worst of it. Ben Berni like that with "West Wind" and "The One Girl." Poor listening and dubious.

Roger Wolfe Kahn

(Brunswick 4660-4614). The musical aviator manages to find time off from his aeronautic pleasures to can an occasional disc for Uncle Brunswick.

Most recent releases are happy assignments; all being nice jingles and fairly well established to wit: "Don't Let Me Be This Way," "So Long Ago" from "Sweet Adelaide."

line" and "Without a Song" and "Great Day" from the musical of the latter title. Kain's orchestrations hold some interesting treatments and in general listen very amiably.

Jesse Stafford

(Brunswick 4627). Stafford has nice rhythms and makes a pleasant event of "Last Night Honey" and "Peeling the Way I Do."

Chie Scoggin

(Brunswick 4654). Just another record. "She Chills Me" and "I Could Write a Song."

Paul Whiteman

Paul Whiteman (Columbia 2095) has a pair of old ones, "Nobody's Sweetheart" and "After You've Gone." "Blue Butterfly" and "My Victory," leak at the valves and won't advance Ray Miller (Brunswick 4659) George Olsen is nassable only with "I'm on a Diet of Love" and "Mona" (Victor 2229) from picture, "Happy Days."

That plangent carol delicately called, "Keep Your Undershirt On" from "Mona" and the second is Ben Pollock's assignment. High latters reverse with "Why Should I Care." So-so.

PRE-VIEWS FOR STAGE

Paramount's Special Advance Film Showing as Plug Possibility

For some time it has been customary for music publishers to hold pre-views on pictures containing songs they will publish, for consideration of the mechanical companies. Now Paramount's music department, besides giving a preview for the mechanical companies holds another for stage and radio artists.

Morris Press, general manager of the Par department, and operating Famous Music, stated the policy with pre-view of Par's "Honey" at midnight last Wednesday. Stage and radio stars and band leaders were invited. Guests were encouraged to use numbers from the picture if suitable.

Metro Releases Trio

Culver City, March 4.
Metro released George Wagner, Russell Robinson and Lou Alter from contracts as staff songwriters. Each of the three had but a few months to go, but requested the release on claim that they were not getting enough work.

MENDOZA OUT

David Mendoza is no longer connected with Paramount's music department.
He was musical advisor and conductor.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON AND HIS COMMANDERS "RED STANLEY" and PHIL SAXE AT ROMAN POOL'S CASINO Miami Beach, Florida	THE BRICK TOPS (PARTISAN RED HEADS) America's Greatest Girl Band Permanent Address 28 West 80th St., Indianapolis, Ind.
MAL HALLETT AND HIS ORCHESTRA 9 SEASONS ON BROADWAY Opening Room at the Million Dollar Arcadia Ballroom, B'way and 53rd St. Mammoth CHARLES SHIRMAN, Salem, Mass.	FROM DETROIT JEAN GOLDKETTE Orchestras Victrol Records Office: 812 Bow Tower DETROIT
VINCENT LOPEZ and His ORCHESTRA Summering at the PELHAM HEATH INN Long Beach, Cal. Doubling at the ST. REGIS HOTEL New York City	TAL HENRY and His ORCHESTRA Victrol Records Warner Bros.-Vitaphone Artists Exclusive Management Orchestra Corp. of America 1400 Broadway, New York
GEORGE OLSEN AND HIS MUSIC ROOSEVELT HOTEL HOLLYWOOD, CALIF. and his ORCHESTRA VICTOR RECORDS	B. A. ROLFE Radio's Premier Conductor Lucky Strike Dance Orchestra Palais D'Or Restaurant Orchestra Edison Ace Recording Orchestra
PAUL WHITEMAN And His Greater Orchestra Now Making "KING OF JAZZ" for Universal Personal Rep.: JAS. F. GILLERIEP	ANSON WEEKS AND HIS ORCHESTRA Now in Third Year at the HOTEL MARK HOPKINS COLUMBIA RECORDS

BANK FAILURES HIT SHOWMEN

Shreveport, La., March 4. Morris & Castle, Rubin Gruberg, and Johnny J. Jones are suffering because of bank failures in the south. Numerous other small outfits below the M-D line have their spring funds tied up in banks that have failed or are near failure.

Of the three major outfits Jones is out, but experiencing bad business. Castle and Gruberg will go out as usual, except that the usual heavy bankroll, to tide over bad spring breaks, will be lacking. An effort has been made by Gruberg and Castle to line up business men who in the past have acted as bank-rollers.

FOREIGN ACTS GETTING U. S. BOOKING BREAKS

According to present activities of American bookers with European connections, there will be more imported circus and outdoor acts in this country this year.

Quite a number have been booked for Ringling outfits, but the majority are being lined up for park and fair dates. Few have any vaude bookings.

CIRCUS PAIR'S TROUBLE

Champlain Jailed and Deportation Sought for Family

Bridgeport, March 4. Stranded here two years ago when the Ringling-Barnum & Bailey show left town, Mr. and Mrs. William Champlain are facing the drab prospect of support by the city. Formerly costume designers, the couple have been elking out a meager living themselves and their seven children, despite occasional conflicts with the law.

Champlain came from England to the United States five years ago. Supt. of Public Welfare Thorne went the family deported, and Champlain has been held in jail on a technical charge.

Supt. Thorne has received word from the Department of Immigration that it will be impossible to deport the family. As they have no means of support the city will care for the mother and children until other plans can be made.

Fair's Protection Law

Davenport, Ia., March 4. City council adopted an ordinance prohibiting issuance of a city license to circuses or carnivals to show here between July 15 and Aug. 25 each year. Action was taken at the request of the Mississippi Valley Fair and Exposition Ass'n, which squawked last year when a circus played before the fair before the fair was scheduled to open.

Ordinance does not prevent the association from signing a carnival for the fair midway.

Midget Circus

Miami, March 4. Edward Arlington and C. W. Finney are organizing a 40-person midget circus which will open shortly under canvas. Circus will work north and play lots in the east this summer.

Finney tried financing the Cole show in Chicago but gave up.

MILWAUKEE PARK

Milwaukee, Wis., March 4. A new permanent amusement park capitalized at \$500,000 will open here about May 1. It is backed by Ed F. Buer, Eugene Waumant and Senator Melghan. Place is on the Blue Mound road and will use former dog track, which is now out of the state of Wisconsin. In addition to regular amusements the new park will have an air field and will conduct daily meets.

Ringling Truck Billers

Los Angeles, March 4. Advance care of all shows in the Ringling combination will use two trucks to do the billing in outlying sections. Trucks will be carried in an extra car.

REQUEST NEW BONDS

Commercial Firms Looking For Out as Circus Bondsman

Peru, Ind., March 4. Firms and individuals who last year went bonds for various circuses when they were in trouble have been worrying the Ringling office here in an effort to be released. So far no success.

The American Surety Co., handling all this business for the former American Circus Corp., could not be reached in several cases, with the result commercial houses came to the rescue.

Now, for some untold reason, these people are clamoring for the out.

Miller's Series of Suits Against Ringling and Mix

Natchez, Miss., March 4. Zack Miller and the 101 Ranch show began suit here last week against Tom Mix, Sells-Floto and John Ringling for \$150,000. Miller claims the Sells-Floto circus grabbed Mix and asks the amount in damages to sustain his claim.

Plea of the Ringling organization was that it is simply an operating company, with the Sells-Floto circus and owns no property. This was overruled and a jury trial will be held late this month.

Mix and Ringling are also threatened with a slander suit. Miller claims discrediting remarks were made by Mix about himself and his show and will open suit in Kansas. Erie, Pa., will be the spot for another suit when Miller tries to collect from Ringling for alleged stopping of a parade last season.

Delayed Canvas Openings

Chicago, March 4. Ringling office here does not expect to open any circus under canvas before April 29.

Hagenbeck-Wallace outfit will be first if present plans stick. Robinson and Sparks will delay their openings until the spring storms are past.

John Ringling is reported as taking no chances with the weather and bankroll, preferring to keep the shows in winter quarters.

FROM CIRCUS TO PEN

Sally Richards, One-Time Rider, Gets 20 Years for Robbery

Buffalo, March 25. Sally Joyce Richards, convicted of first degree robbery here this week and sentenced to 20 years in Auburn, is a descendant of a long line of circus performers. She was born with a tent outfit, raised on a lot and has been bareback rider with various outfits.

Miss Richards told officials that following a run of tough luck with tent shows she joined a house of call. She followed with a series of annual holidays in and around Buffalo.

Police say Miss Richards has the toughest and most picturesque vocabulary they've ever heard.

HARTFORD'S REALIZERS

Hartford, Conn., March 4. Danny Shurion, former circus acrobat is stuck in the detective bureau here.

A former vaude actor is working as a head waiter in a local vaude house. Also living here is a one-time burlesque man, now engaged in commercial work.

FRANK COOKE RETURNS

Frank Cook, general manager for John Ringling, returned to New York last week from an eight week tour of European circus spots.

CIRCUS MGRS. JOIN V. M. A.

Berlin, Feb. 22. Circus managers have decided to join the Vaudeville Managers' Association.

Sarassani, owner of the largest European circus, was elected to the board of directors.

"WALTZER" COMM. SUIT

Chicago, March 4. E. H. Patrick and Harry Witt, owners of the "Waltzer" ride, are fighting over manufacturing rights. Witt, who has been handling sales, is being sued for several thousands in commission split by Patrick.

Machine Age

Here's one Ripley missed:

Down at the American Museum of Public Recreation in Coney Island is a model, built to scale, of an invention on which the Government granted a patent in 1886. It's a two-seat swing, operated by pedals, and the same action that operates the swing, churns butter, saws wood and washes clothes.

INEXPENSIVE RODEOS AT MOST FAIRS THIS YEAR

Chicago, March 4. Rodeos will be featured at nearly every western fair this season. Spread is due to small cost of the attractions, which run about \$100 a day.

Numerous fair managers are going after the inexpensive ideas and cows, figuring more falls and more laughs.

Around 200 rodeo troupes are said to be booked this year, with most of them appearing for one or two dates and then easing back to the ranch.

N. E. PARK ELECTION

Former "Outlaw" Now Sits In With Family Group

The New England Amusement Men's Association, made up of park men and concessionaires of New England, and for its first three years considered an "outlaw" organization by the National Association of Amusement Parks, held its first yearly convention as a part of the N. A. A. P. at Springfield, Mass., last Wednesday and Thursday. In attendance this local association was admitted to the national body and absorbed by it, being now known as the New England Division of the N. A. A. P. The twenty-seventh was a pretty quiet affair, and nothing more startling than an election of officers. The usual number of papers on subjects in which its members are interested were read.

James A. Donovan (Dodgeon Corp.) was elected president; Charles Ulen, Old Orchard, Me., and Frank Terrell of New Haven, Conn., vice-presidents; C. P. Chisholm, Revere Beach, Mass., treasurer, and Will L. White of Rye, N. Y., organizer of the association, was re-elected executive secretary for a fourth term. In new members added to the executive committee were George P. Smith, Jr. (Philadelphia Toboggan Co.) and Stuart Kollins (Wirth & Hamida's Boston office). About 120 members and guests from different parts of the country were present, among them Mrs. Beulah Hassard Sica, of Mid-City Park Albany, N. Y., the only known woman manager of an amusement park.

Circus Openings

Chicago, March 4. Following circuses open on the following dates:

April 26—John Robinson, Peru, Ind.; Hagenbeck-Wallace, Logansport, Ind.; Sparks, Macon, Ga.; Robbins, Newton, Ia.; H. G. Gentry, which may be called United States Circuses at West Baden, Ind. April 20—101 Ranch, Ponca City, Okla.

March 23—Al G. Barner, Baldwin Park, Cal.

March 29—Cole Bros., Brehemen, Tex.

OUTDOOR NOTES

Ben Beno has arrived in the States from Portugal.

Alan Cahill, promotion manager of the New York Coliseum, Bronx, is scheduled to leave for Los Angeles soon to take charge of advance publicity for the Olympia games of 1932.

Floyd King is in Brehemen, Tex., preparing the Cole circus for the road. Opens late in March.

No yearly passes this season on any of the Ringling circuses.

Al G. Barnes spec this year will be "Peraia and the Pageant of Pekin."

Dan DeBaugh of the Ringling office ran off four reels of film of

Obituary

KARL UNTHAN

Karl Unthan, armless performer, died in Berlin at the age of 32. Last years of his life were made comfortable by a collection taken up by numerous friends. Unthan's book, an autobiography, also netted him a tidy sum.

Born without arms he had to make his feet take their place. He gradually learned to carry out the most delicate sort of work, such as sewing and embroidery. He played the violin and several other instruments. He was a very superior sharp shooter, and an excellent swimmer. His ability as a linguist helped him in his successful career as a vaudeville performer.

He was one of the founders of the German Vaudeville Performers Union, but hadn't appeared on the stage since the war. He put himself at the disposal of the government to train soldiers, who had lost their arms, for a return to civil life.

WILLIAM C. GALLAGHER

William Lawrence Gallagher, 73, one of the best known showmen of the old school in New England, died in the Boston City Hospital after a short illness Feb. 24. "Pop" Gallagher, as he was known, was born in Providence, R. I., and was one of the surviving members of the original "Uncle Tom's Cabin" company.

Later he joined George H. Batchelder, owner of theatre in Providence, and Boston. Batchelder, Gallagher was a pioneer in opening a string of tab houses. He was also one of the first to book and present shows at summer parks op-

IN MEMORY OF WILLIAM L.

"Pop" GALLAGHER

"May His Soul Rest in Peace"

Joe Lee

erated by electric railroad companies in New England and Canada. Funeral services were held at St. James Church, Boston. Interment was at Holy Cross Cemetery.

FRED E. WRIGHT

Fred E. Wright, dean of Boston theatre managers, died March 1 at his home in Brookline, Mass.

Mr. Wright at one time managed Haverly's Minstrels and handled them for the Drury Lane Theatre in London. When he was with Liebler Co., he supervised the con-

struction of the Plymouth Theatre, Boston, which he also managed for many years. He also managed the Cort in the Hub which became the Park Square and some years later the Selwyn. When the Selwyn disposed of the property as a site for the Statler Hotel, he went on tour for George C. Tyler. His last engagement was several months ago with E. E. Olive, in Boston, with the Copps Players.

His widow and a sister, Mrs. William A. Littlefield, survive.

Edward L. Swete

Edward Lyall Swete, 65, actor and producer, died in London, Feb. 19. Swete had been in better health for many years and was on the verge of retiring to live in the country.

He commenced his stage career in 1887 under Sarah Thorne's management at Margate, afterwards being associated with Benson's company, Sir George Alexander, Lewis Waller, Oscar Asche and the Haymarket company. His last stage appearances were in "Outward Bound" "Saint Joan," and "Beauty." Chiefly famous as a producer, Swete went to America to stage "Chu Chin Chow" and stayed there to produce "A Well Remembered Voice" for George Arliss, "Aphrodite" and "Mecca" for Morris Gest.

Many modern dramatists and opera composers had their first performances in Dresden. An historic event was the first performance of Richard Strauss "Rosekavalier." Seebach was responsible for the building of the new state playhouse, a model of technical perfection. After the revolution he was unanimously requested to retain his post and, although 63, stayed on until a suitable successor was found. Up to the very end he attended all first nights, although offered a box, preferred to sit among the audience.

Leo W. Stein

Leo Walter Stein, manager of the Manhattan theatre, committed suicide. He was the author of many successful farces, particularly "The Ballerina of the King."

In the provinces, especially in Dresden, he had at different times been a manager. For a year and a half he had rented the Trianon theatre from the Rotter Brothers, but had had no success with it.

Hoxey C. Farley, one of the organizers of the National Association of Theatre Owners, and Montague, died at his home in New York, Feb. 26. He had been in ill health for several years with an incurable throat ailment.

He was 59 years of age. Survivors are his wife and three daughters, two sisters, and one brother.

Samuel Fenster

Samuel Fenster, 61, carnival man for 45 years, died in Lebanon Hospital (Bronx), New York, Feb. 21, of heart trouble.

Fenster had been with all the big circuses and carnivals. He was His widow survives. Home is at 647 Caldwell ave., the Bronx.

Abraham Michaels

Abraham Michaels, manager, Loew's 42d Street theatre, New York, died suddenly of heart disease. March 1, following a fight between two women patrons. A news story appears elsewhere of his demise.

George Black, 57, with Ringling Bros. detective force eight years, and former Keith house manager, died March at his home in Brooklyn, N. Y. His widow survives.

Frank Maddox, 60, manager, Ritz Theatre, Mansfield, O., died Feb. 15 of internal injuries received in an auto accident.

The wife and baby daughter of Ernest Delaney, manager, Rialto Theatre, New York, died Feb. 26. Three other children survive.

James Ritter, 46, organizer of the Chicago Stadium, died Feb. 27. His widow survives.

Mother of Ned "Clothes" Norton died in Boston, Feb. 19.

PRINTERS BEHIND COLE'S
Brenham, Texas, March 4.
National Printing Co. of Chicago
is financing the Cole circus, which
will again open here March 29.
There will be 10 cars.
Floyd King is manager and Jean
Staats ad car manager. Same pro-
gram as last season.

News From the Dailies

This department contains rewritten theatrical news items as published during the week of the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

HOLLYWOOD

Helen Rand, actress, arrested on a hit and run charge. Car she was driving struck Ethel Booker.

Lichtig and Englander, agents, filed suit against Gary Cooper for \$1,875 commissions, alleged due from his Par. contract.

E. Darling filed suit against Lawrence Tibbett for \$206 alleged due him for a copper hearth installed in the singer's home.

Mrs. Vera Kornman has been appointed legal guardian of her daughter, Mary Kornman, former "Our Gang" heroine, in order to care for \$10,000 saved by the child.

Suit filed by William La Plante, theatrical attorney, and part owner of the Berwilla Film Corp., against W. T. Hooper asking for recouping on charges of fraud and mismanagement. La Plante alleges that Hooper is trying to freeze him out of his 25% interest.

Paramount will star Jack Oakie in a remake of "Merton of the Movies," modernized to answer to the title "Merton of the Fables."

"The Dummy Husband," dramatization of "The Vision House," by Allen N. Williams and Howard Pfaelzer, will have a premiere stage appearance by the Theatre Mart at the Actors' Theatre, Feb. 27.

When Sono-Art, contemplating a series of Westerns, ended up with the late Fred Thompson's horse, "Silver King," it was discovered that in the player's will was a provision that only a favored and persons could ride the horse after his death. If Sono-Art goes through, the one of the favored persons will be engaged as star of the pictures.

Paul Sloane given a two-year contract at Radio for his good work in "Radio Revels." Negotiating for "Chocolate Soldier" as his first assignment.

"Happy Days," opening at the Orville Feb. 28, refused to give a press preview.

Ruth Renick opens Feb. 27 with "The Dummy Husband" at the Theatre Mart, known as the Actors' Theatre.

Marshall Nielan talking to Columbia for a directorial spot.

Leatrice Joy will go abroad in time to take up a six weeks' vaude engagement at the Paladium, London.

Actors waived Equity bonds when Hamilton Del Ruth's "Last Murder" opened at the Figueroa Playhouse.

"The Academy becomes a perpetual peace conference" by its formal acceptance of responsibility for administering the new actors' contract. The phrase is William C. de Mille's, issued in Hollywood.

While formalizing of the contract is generally understood to have been an Academy activity, the Academy's connection with it became official only on Feb. 31 when its executive committee undertook administration of the new actor's agreement between actors and producers in the Los Angeles production district.

Hollywood will have a new \$2,500,000 hotel, for 15,000 rooms, Zuma and the Guggenheim interests are behind.

"Bossy" Gillis, mayor of Newburyport, Mass., is in Hollywood. Claims he is looking for a wife. Wives a brute because blondes soon get sloppy after marriage, is his claim.

Maurey Love, sentenced to 180 days in jail on a petty theft charge in connection with a Latin school he operated. Five months of the sentence was suspended.

Fletcher Norton, pictures, arrested on a drunken driving charge.

Jim Tulley, hobo author, sued for divorce by his wife, Mrs. Margaret Meyers Tulley, in Las Vegas, Nev.

"Mocking Bird," a desert fantasy, is to be presented at the El Peridote estate in Perris, April 5, 6, 12 and 13.

Alex. A. Arons, Arons & Fried, to produce a musical for Fox. Ben Stoltz will direct.

Sono-Art's "Reno," story by Cornelius Vanderbilt, will be used as a screen comeback for Ruth Roland. Production starts March 15.

Reorganization of FN's publicity department has Robert Donaldson back as unit p. a. Kathryn White,

from L. A. "Times," as magazine contact, and Margaret Kimball on fashions.

Assistant directors' union voted to abandon their A. P. of L. charter after a stormy session and the resignation of George Boles, president. Final action to be taken at next meeting, March 10.

Picture people are becoming affiliated with the L. A. Junior Chamber of Commerce. First batch are Carl Laemmle, Jr.; John Mack Brown, Ben Lyon and Hubert Wright. Idea is to promote good will between local biz and film industry.

Columbia has added two more execs. Bud Barsky, formerly production manager with Tiffany, replaced Sam Briskin, who moves into production department.

Glenn Brunk opened his tent theatre company at Colton, Cal., with "What Mary Married," by John C. Brownell.

Charles Dorian and Mark Brooks directing dances for Metro's "March of Time."

Fred Beers, former Metro casting head, joined John Lancaster in the agency biz.

Returning from location in Mexico with Metro's "See No Evil," Gibson Gowland, British subject, is being held at Nogales, Ariz., by U. S. immigration authorities due to technical errors in his passport.

Adolph Zukor and Jesse Lasky left early March 6 for New York accompanied by several Paramount executives.

Mary Miles Minter has lost 35 pounds and plans a screen comeback.

Antonio Moreno's debut in a Spanish picture will be the principal part in Paramount's "Benson Murder Case."

Fidelity Construction Co. filed suit against Columbia Pictures for \$10,000 resulting from an unfilled contract for the construction of a sound stage and office.

Alber DuMont, writer for Universal, promoted to producer and given a five-year optional contract.

Station KMPR will move into the new Mayan theatre building as soon as alterations have been completed.

"Journey's End" will play several dates around here showing in high school auditoriums after it completes its A. run.

Harry Pollard begins his last picture for Universal in May with "The Flirt." To be released on 1930-31 program.

Illness of Helen Chandler, now confined in a Hollywood hospital, disclosed secretly that she had married to Cyril Hume, writer, three weeks ago at Agua Caliente.

With the closing of "Oh, Susanna" in Frisco last week, Franklin Warner, producer, found himself \$130,000 in the red on his first production effort.

J. Herbert McIntyre, formerly manager of the Pathe Minneapolis exchange, has been made western division manager, replacing Les Weir, deceased.

Nils Asther-Vivian Duncan romance seems to be off. Asther, just back from Mexico, let it be known that he was all for a gal he met in Mexico City.

Mrs. Phyllis Daniels, mother of Bebe Daniels, and Marie Mosquini, pictures, injured in an auto accident.

Olga Baclanova sued for \$1,052 for damages done to a rented house.

Ben Turpin, pictures, signed for a two years' tour of Europe by Frank Mollenhauer, German impresario. He will leave in May.

Mac Murray sued by Natchez Harbours for \$1,525 for damages ordered which were not accepted when delivered.

Sigmund Moos, head of Universal's leasing department, quit for a similar post at First National. Herman Schlus will take his old job.

Harry D'Arrast, after working the rounds for Goldwyn and Fox, is out. George Fitzmaurice takes his place. Credit will go to D'Arrast.

Suit of Max Hart against Nancy Welford for \$1,100, asserted due him for securing picture work, has been

taken under advisement by the court. Decision due next week.

Paramount will collect \$25,000 in promissory notes with the settling of the estate of Theodore Roberts.

David Burton replaced by Jack Conway as director of M-O's "The Circle." Burton, stage director, objected to working with a film director.

Roger Marchetti, attorney, is preparing a book on motion picture law.

Hunter Keasey, legit producer, held in jail on lack of \$1,000 bail for passing a \$15 bonding check.

Tod Browning's first directorial effort for Universal will be a melodrama on the revenge of crooks. Cast to be headed by Mary Nolan and Edward Robinson. Production begins May 1.

Radio bought the original French version of Victor Sardou's "Scrap of Paper," after the English translations proved too expensive. Earl Derr Bigler's "Inside the Lines" was also acquired this week.

Guinn Williams will do Jack Denham's original role in "The Big Fight" for James Crux. Ralph Ince will play the heavy.

When Lester Gibson, janitor, tried to separate Audrey Ferris and her husband, Archer Huntington, during a family fight, Huntington socked the janitor over the head with a bottle. Huntington has not been located by the coppers.

Lionel Belmonte pleaded guilty to a charge of liquor possession and was fined \$100 by Municipal Court Judge Wilson.

Ines Withers, former wife of Grant Withers, after the allowance for the support of their six-year-old son increased from \$80 monthly to \$25 weekly.

Fifth annual Rodeo at the Baker Ranch, Sagus, will be staged April 6. Some \$5,000 in prizes.

Margaret Morris, pictures, and Will West, pictures, are married. T. A. T-Maddux Corp., filed notice of intent to marry.

Resetting of the trial of Dallas Van Cleave, pictures, on charges of burglary, was postponed a week. This will be the third trial, first two juries disagreeing.

Robert Ames, pictures, held on a charge of driving while intoxicated following a traffic accident in which three persons were injured.

Edith Mayer, daughter of Louis Mayer, and William Goetz, picture executive, are to be married March 19.

King Vidor will direct a film based on the life of Billy, the Kid, western bandit, for M-G. Lawrence Stallings and Maxwell Anderson are writing the story and script.

M-G's attempt to star John Gilbert in a man yarn of '49 is temporarily off.

State's negative film taxation of \$4.10 per \$100 based on one fourth of the valuation of the production, is claimed for the temporary full in pictures. Taxation is due March 1.

After spending eight years with Paramount, during which time he spent six as an assistant director and the balance as director of westerns, Otto Brower signed his first contract with the firm to direct features.

Eddie Sutherland will direct "Merton of the Movies" as Jack O'Connell starring picture for Paramount.

Frances Marion, widow of Fred Thompson, western star, will fight any move to have her husband's horse, "Silver King" used in pictures. She is older than herself, recently made a move to rent the horse to producers.

Carl Ellnor, musical director at the Carthy Circle since it opened, has been given a term contract by Fox to superintend music production on talkers and score silent.

"Ropes End," opening at the Vine Street, March 9, will take to the road after its local run. Fox West Coast is figuring on dates for it in San Diego, Santa Ana, Long Beach and Riverside.

Eddie Cline's next assignment at FN will be "Alan Crazy" for Alice White.

"Tempered Justice," angled by Mrs. Margaret Briggs, 65, failed to open at the Capitol Theatre as scheduled. Non Equity cast, working for car fare, the trouble.

National radio broadcasts proving a flop to local stations. With the exception of top heavy, they claim there's little chance to break even. Only profit maker in the bunch is KNX, which has no chain teletype outside of Paramount.

LONDON

Kirkby Lunn, famous contralto, died in London Feb. 17.

W. J. Gell and Slimmy Rowson appointed to board of Gainsborough Pictures, new Paramount combine. Both men are directors of other branches of the group.

Grafton theatre, converted cinema just outside the West End zone, will open in May with stock and student undergraduates. Idea is to make it a student theatre at cheap prices.

Latest sing of the American infund occurs at the Royalty March 10 when Garland Anderson's "Appearances" is due. Doe Doe Green and Nathan Shindell to star.

Dennis Neilson Terry and Mary Glynnne are due in "Traffic," authored by Nell Scott. Expected in town in May.

Birmingham Repertory theatre has celebrated its 17th birthday. Under Barry Jackson it has produced 239 plays, excluding revivals, and staged 5,182 performances.

Robert Hastings, 25, died of pneumonia following an operation. He was regarded as a rising young actor, recently playing in "Thunder in the Air."

Basel Dean's first talker for Associated Talking Pictures-RKO will be "The Night" scripted by the author. Edna Best and Colin Clive starred.

Described as one of the cleverest hotel thieves known, the potter, Helen Doyle, 38, landed 18 months after lifting jewelry out of London's classiest dives.

By order of English Football Association, who come down like heavy clouds on club and infirmities, Queens Park Rangers, one of London's dozen professional teams, have been ordered to close for fortnight because spectators raised a fire during a league battle.

Fire broke out backstage during performance of touring revue at Grand theatre, Clapham, suburban London, and a break at the first space break through doing Punchinello out front.

Old Vic has started a rep run of Shaw plays, first time the non-commercial club theatre at the traditional South London playhouse.

David O'Gorman, of the O'Gorman Brothers, vaude act, has remarried his divorced wife, Pearl Dawn.

"Daily Mail" has started a play criticizing stunt. Giving first nighters a chance to show the critics how it should be told.

NEW YORK

Natalie Chadwick, former show girl, and a theatrical jaded girl, charged of looting the summer home of her friend, Polly Lux, in Mineola, L. I. Home was stripped of everything and a car and furnishings were sold to an auctioneer for \$800.

Dr. William T. Manning re-elected honorary president of the Episcopal Actors' Guild of America. All other officers also re-elected.

Survey of the Standard Statistics Co. business report the picture industry was down 1,329 activities and estimates the largest aggregate business in history for 1930. Increased production, however, are reported liable to cut this year's profit under 1929.

Witnessing several boxing bouts and later a series of dances by six bare girls, 123 men were pinched and the promoter, Isaac Bernson, was held on charges of staging bouts and dancing performances without a license. Girls climbed down a fire escape and got away in taxis.

Dale George, Virginia mountaineer, has started litigation against several show companies for accounting of profits on recording of "Wreck of the Old 97," which is now being made. However, case is against Victor, in Federal court at Camden, N. J.

Robert Geddes, actor, is asking the New York Supreme Court to confirm award of \$2,800 made by Guy Bolton playwright by the American Arbitration Ass'n. Claim is based on a managerial contract in which Bolton is alleged to have guaranteed the actor 15 weeks' work in his newest play, "Beppo."

Georgianna Irruta, dancer, showed Supreme Court Justice photographs of her husband's bank checks for \$100,000 damages against the Troy Savings Bank and the bank's cashier, Clarence T. Weaver, owners of the New Miss Tria. She claims she received the burns there two years ago.

Ruth Taylor, of pictures, announced her engagement to Paul S. Zuckerman, New York broker.

Macdougall Street Playhouse announced last week that it has disbanded as a producing group and

will not attempt Paul Green's "Tread the Green Grass." Insufficient funds the reason.

Trial of Mae West and her "Pleasure Man" cast postponed again to March 10. Prosecutor is otherwise engaged.

Refusing to open Loew's 86th Street theatre, John Lodge, assistant manager, was hit over the head with a revolver butt by two holdup men. Frightened when the manager sank to the floor, the two men fled.

Tommy Guinan, James J. Taylor's brother, sentenced to four months in jail and fined \$500 for aiding and abetting a nuisance in maintenance of the Chez Florentine, received a suspended jail sentence, but must pay the fine.

Donald Shriver, whose wife is suing him for divorce, with Diana Gray, showgirl, named as co-respondent in bankruptcy. Shriver recently spent several days in jail when unable to pay alimony, and received a suspended jail sentence. Gray, who told reporters she had been living with him.

Charles (Navrass) Nary, operetta tenor, is petitioning for annulment of his marriage last September in bankruptcy. Nary, who was touring with him in the Chicago Hungarian Theatrical Co., Nary has yet to kiss his wife, and that she married him to get even with a guy.

Filing suit to collect \$250 for services rendered in investigating Lionel Lincoln, a character actor, a local detective "Incident" claims this same West scrambled with money turned over by several hundred youngsters who wanted West to teach them to act for pictures.

It is claimed West operated, and directed, the famous Long Island City Picture Studios at 64 Fifth avenue.

Told his former wife is planning to petition for annulment of the divorce he secured in 1925, Harry Richmond called the move "an attempt to collect \$10,000." Malvina Yvonne Richmond called on him at his club recently, he said, and threatened to sue her if she didn't fork over that amount for a trip to Europe.

Stay-away contest held in Nutley, N. J., was won after 111 hours by Michael "Squeaks" Pettito. Convinced that he was being caused a radio continuously, Pettito is continuing alone, anxious to beat the record set by a woman in Dayton, O.

Jury awarded Georgiana Urretta, dancer, \$10,000 for burns received in a Troy, N. Y., music hall fire more than a year ago. Verdict was directed against Troy Savings Bank and its cashier, Clarence T. Weaver, as owners of the hall.

Claiming her lawyer said he could secure dismissal of a case against her for \$150 extra, Ann E. Thorn, actress, was arrested by Attorney new John Blumenthal to be haled into court. Case against the girl has been postponed.

Suing for separate maintenance, although her husband already has secured a divorce in Kentucky, Mrs. Mae Ayer claims her husband was lying when he told the New York Supreme court he had secured the divorce by name. Ayer is a non-respondent. Ayers is known to the tabs as the "chemise" or "brassier" king.

CHICAGO

Louis Velleccio, 18, picture actor, died Frank Urutilla, 18, son of governor of Pueblo, Mexico, were held by police last week as burglars.

J. L. Francis was awarded \$5,500 against a local store for an injury received when Joe Kirkwood, gold demon, slipped into Francis' store while demonstrating trick shots.

Burglar robbed apartment of Violet Meeker, colored entertainer at the Cotton club in Cicero, and took \$150. The burglar was later discovered to be her brother, Wilbur.

Marian Wex, who claims she appeared in pictures as Marian Ward, was arrested here and held for a police officer. She also was to be wanted for manslaughter as the result of the death of a man in an auto accident.

Catherine McGinty, widow of Dan McGinty, former manager of Dol's Fitzsimmons, lost her fight against his estate. McGinty left his entire estate of \$30,000 to his second wife and a daughter.

Harold Cusack, stepson of the late Thomas Cusack, outdoor advertiser, died in a car accident. Cusack placed in trust for his

Mrs. Carleton Randolph, Evanston picture censor, balked at supporting a motion which opposed placing Sunday pictures on the ballot.

AN EXPOSITION OF SUPER-SHOWMANSHIP

READ
WHAT
THEY
WRITE

NEW YORK "TIMES"
SANTREY'S MUSICIANS PLAY, SING AND DANCE

His "Soldiers of Fortune" a Feature of Palace Bill—Ted Healy and Band Continue Hilarity

"Henry Santrey's 'Soldiers of Fortune'—a prolix way of saying that Mr. Santrey has an orchestra—are the foremost importation on this week's new bill at the Palace."

READ
WHAT
THEY
SAY

HENRY SANTREY

COMMANDING HIS "SOLDIERS OF FORTUNE"

R K O **PALACE, NEW YORK** N W

COMMENDED UNANIMOUSLY BY THE NEW YORK DAILIES

WHAT
PRAISE!

NEW YORK "EVENING POST"

"One of the most imaginative acts seen at the big vaudeville house this season is produced by Henry Santrey, the bandmaster. His 'Soldiers of Fortune,' as well as proving themselves capable musicians, blend perfectly with Santrey's ideas of presenting a tragic Broadway episode, a Hallelujah scene in a night club, a revival of the old minstrel days and a dance fantasy. Santrey makes splendid use of the lighting facilities of the theatre, something which too few acts in vaudeville do. And the leader sings, acts and introduces his performers in a manner that well lives up to his name as the 'Supershowman of Vaudeville.'"

WHAT
NOTICES!

Direction JACK CURTIS

NEW YORK "AMERICAN"

"At the Palace Theatre it is called vaudeville. Some producers organize the 'me sort of thing and call it a revue and charge higher prices. And look at this present Palace bill and you see it is more than mere vaudeville acts just thrown together. For there are Henry Santrey's 'Soldiers of Fortune' for melody and novelty. 'The Soldiers of Fortune' offer just about everything."

NEW YORK "HERALD
TRIBUNE"

"Interesting feature on the new bill is the offering of Henry Santrey and his orchestra, the 'Soldiers of Fortune.' This act with its singing and dancing and a bit by Mr. Santrey, who reverts to the dramatic for a few moments and tells of the influence of 'The Great White Way,' is a revue."

NEW YORK "EVENING
GRAPHIC"

"Henry Santrey's 'Soldiers of Fortune' and Ted Healy share the honors at the Palace this week, topping a bill which features music, dancing and comedy. 'Santrey's band gave a splendid performance which did not lag at any time.'"

NEW YORK "WORLD"

"Henry Santrey presents his orchestra, a group of frail and exquisite young men who on the program bear the rough appellation, 'Soldiers o. Fortune.' They don't have to fight, however, and, confining their efforts to their playing, singing and dancing, they are excellent entertainers."

STAGE

BROADWAY

SCREEN

VARIETY

PRICE

25¢

Published Weekly at 164 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1946, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVIII. No. 9

NEW YORK, WEDNESDAY, MARCH 12, 1930

72 PAGES

CHICAGO'S WILD SPENDERS

Paris as Chumps' Best Paradise Now Getting Razz from Tourists

Paris, March 2.

The Perroquet, perhaps the best known nite club in the world, closed the other day. No biz.

Many others closed or are closing, including a new vodka joint that had another of those ex-Romanoff granddukes behind it.

The Perroquet's closing, coupled with the adjacent Florida's shut-down on the first of the year, indicates to veteran Americans in Paris that all's not swell on the Parisian front.

The market has figured primarily. But the tradesmen themselves, including those with strong American affiliations, admit they ruined the racket. The average American tourist was treated coldly at the smartest, hotels. If he huffed, there were other dollar-laden chumps in line, so they didn't care. Ditto to the jewellers, couturiers, perfumers, furriers and any of the luxury trades. They thought it a smart psychology to play hard-to-get for sales; figured the nouveau riche American boobies would like that.

It might have been a successful psychology for a time, but now, with everybody economically sobered, the tourists just ain't.

And how they miss 'em!

With the passing of Monte Carlo, the ruin of the Riviera, the passing of Paris as far as tourist trade is concerned is not an impossibility unless something is done to offset past experiences. Paris has too much natural beauty, too much historic background and character, too many art treasures and too much picturesque advantage for it to be completely ruined, but at this writing there is an unmistakable indication of very material damage.

Luxury shops complain that some of them haven't done any real business for weeks. Even those poppied Burma and bauble syndicate stores, always getting a floating patronage because of their moderate charges, are complaining considerably.

Aimee Switches with Some Dough in Sight

Los Angeles, March 11.

Aimee Semple McPherson broke into pictures through the "Voice of Hollywood" shorts.

Aimee talked for a full reel about what a great thing talking pictures are.

Prior to this time she has panned pictures in her sermons.

Louis Lewyn, producer of the shorts sold the evangelical drug-getter on the idea for personal publicity and as a plug for the picture she is thinking of making.

Second-Handed Gum

Toronto, March 11.

When the local Paramount was closed for renovation 100 pounds of chewing gum were scraped from underneath its seats.

CIRCUS FREAKS HOPE FOR UNION

Labor unions are about to invade the outdoor show business apparently. Show banner painters in the east have been receiving orders from carnivals from all of the country and from as far as the Foley & Burke Show out on the West Coast, but orders from circuses have been slow in coming in.

They blame the situation on the fact that the circuses are having difficulty in lining up attractions for the sideshows, the freaks having been bitten with the unionism bug and joining the ranks of the hold-outs. They want more money and better working, living and transportation facilities.

The move seems to have gotten started in Coney Island last season when the inside and outside lecturers got together down there and organized into a union. They managed to stick together in their demands with the result that they forced the sideshow owners to accede to the demands so that lecturing on the Island last summer wasn't such a tough job, all things considered.

The freaks got the idea from the grinders. Sideshow operators, not only on the Island, but throughout the country are experiencing difficulty in signing up attractions for the coming season.

If the lecturers unionize and freaks unionize it may be only a matter of time until everyone connected with the outdoor amusement field will belong to some union or other.

Fleta Will Know in Year From Now About Test

Hollywood, March 11.

Miguel Fleta had his Spanish tenor tested by a U Mike before sailing for a Central American concert tour.

Due back here in February, 1931, to find out what Carl Lennette, Jr., thinks of his warble for pictures. And they say the Latins are excitable!

CITY EMPLOYEES GET \$74,000,000

Salaries Several Months Overdue Paid All at Once — Women and Men Overcrowd Department Stores, Shops, Theatres, Speakeasies and Nite Clubs

100,000 PAID OFF

Chicago, March 11.

Neither Chicago nor any other city ever witnessed before the wild spending spree 100,000 city employees started last week, when receiving \$74,000,000 in back salaries.

Most was several months overdue. Over half of the amount was paid within 24 hours. All of it immediately started into circulation.

Women packed the department stores, only forced out by closing time. Shops saw their first good trade in a long while. Spring styles became abundantly noticeable in the Loop.

Speakeasies got their first trade in a long time from the wearers of the new flashy clothes. Night clubs ready to pass out suddenly found trade immense. With the owners wise to the cause, prices soared. Theatres benefited through taking care of the overflow from the stores and the speakeasies.

Not one of the 1,000,000 and their families seemed to remain at home. The overdue salaries must have been split up and everybody started for downtown. They wanted to spend. Nothing stopped them.

It had been so long since any of the town's payroll workers had seen any sugar, meanwhile working along in despair and hope, that it appeared as though all had decided to get rid of the coin in case Chicago went to borrow it back.

It was Armistice Day for a week all over again for the Chicago spots where you can buy and buy.

Only Chink Gig

Paris, March 11.

The one Chinese gigolo in the world is at the Franco-Chinese-American restaurant on the Left Bank, on the rue des Foulle de Medicine. Oriental gig is a male looker and spicks the Sorbonne students as well as the French gals around.

A novelty and a big self-grosser, even from the slender femme students' allowances.

Lobby Ideas to Hold Stand-outs Given Widest Range in Detroit

Detroit, March 11.

One Mugg to Another

One of the first-line panhandlers around the 47th street corner has moved to another spot in disgust.

Layoffs started to show him their press clippings when he wanted dough.

DEPT. STORE'S TALKING SCREEN

Rated as the world's third largest department store, Mandel Bros., Chicago, will be the first to boast a full size talker screen. Sound pictures for customers will commence the week of March 17 when the brothers are celebrating an anniversary.

Big stores are seen as the media through which can be projected numerous industrial reels which are now going begging because of the average theatre's inability to feed paying fans any part of advertising propaganda.

Big Figures

Two facts in favor of such a plan from the viewpoint of the department store is that their gross intake is so big the miniature theatre can be charged up to exploitation. Should the stores wish to enter it upon a commercial basis, they can charge a small fee which in effect will be much lower than the regular theatres demand.

Department stores are in choice locations, and within the entertainment area of any town. There are approximately 8,150 department stores in the U. S. Of this number approximately 1,500 can do similarly. Of these over 200 gross an annual biz of \$1,000,000 or more.

Statistics show New York city to have 267 department stores; Chicago, 132; Philadelphia, 36; Detroit, 25; Boston, 54; St. Louis, 16; and Cleveland, 10.

In connection with the De Forest wired inauguration of its theatre, Mandel Bros. has invited Dr. Lee De Forest to come to Chicago to attend the opening.

35-Cent Nite Club

Los Angeles, March 11.

Latest wrinkle in night life out this way is the "Jungle Club," downtown spot transformed from Solomon's penny dance hall. For 35 cents top, the boy friend can take a thrill here and get four hours of dancing, a girl revue, floor show and a buffet lunch.

No cover charge, of course.

The local houses are doing the lobby idea up brown. At the Fox the giveaway is Beechnut coffee and gum. And also Robert Epee will sketch you free.

At the Michigan you can be instructed in bridge, play a game of checkers with an expert or listen to Tracy and Duncan play the piano and sing all the songs the public remember. They agree to sing any song from memory. If unable to do this they obtain the number and learn it before the next performance.

At the Fisher you can play ping pong in the beautiful Mayan Gardens in the basement of the theatre.

At the State in conjunction with the showing of "The Green Goddess," you can have your fortune told from a crystal.

At the Annex theatre you can have your fortune told by Mme. Zee Dysco.

At the Paramount tea leaves are read on the mezzanine.

And United Artists is experimenting with the idea of dancing in the lobby of that theatre. Meantime several models from a local dress shop are displaying the latest in women's apparel. More lobbyists than in Washington.

ACTRESS WILL HANDLE OWN CASE IN COURT

San Francisco, March 11.

Edith Ransome, actress, will do a genuine Portia when her suit for \$100,000 against Richard Tucker, film actor, comes up for trial before Superior Judge Goodell here March 14. Miss Ransome said she was unable to find an attorney to take her case and asked permission to handle it herself. The court gave her permission.

Actress is asking \$100,000 damages from Tucker, alleging that he injured her while she was playing opposite him in "White Cargo" at the Wilkes theatre several years ago. She recently got a \$20,000 default judgment against Thomas Wilkes, owner of the theatre at the time, and Lionel B. Samuel, house manager. She had charged them with cancelling her contract and forcibly ejecting her from the theatre.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
SCENES AND UNIFORMS
1637 BWAY N.Y. TEL. 3-2011 PENN.
ALSO DANCE COSTUMES TO RENT

Film Colony's News Will Be Generally Released Under Agreement of Studio P. A.'s

Hollywood, March 11. News scoops are no more with the studio press agents. After two months of wrangling pro and con and listening to threats of certain syndicate and news writers, the studio men got together at a meeting in the Association of Motion Picture Producers headquarters and voted unanimously to eliminate all exclusive news stories in the future. Plan worked out calls for simultaneous release to dailies and wire services on all news matter.

Releases are being made direct by the studio men and started this week. Any newspaper violating the release date on matter released will be called before the ethical committee of the p.a.'s, whose employees are affiliated with the Producers' Association, and informed that if in the future they violate the trust, they will be eliminated from the list of those to whom news is furnished.

Efforts will also be made by the studio men to get others who are members of the Wampas and not hampered by the ethical committee of the p.a.'s, whose employees are affiliated with the Producers' Association to participate in their agreement.

No sooner had the p.a.'s decided to eliminate the exclusive news stories than the United Press made it known that they were going to file daily Hollywood letters and that all press copy would be acceptable for its news value.

Several of the local chatters have squawked regarding the fact that they were not consulted about the new matter of release before they were put in effect. A couple implied that they will carry the matter over the heads of the p.a.'s, but they will find that the studio executives approved the move before it was made.

Announcements
Dissemination of coast studio news has been handled in a haphazard way, with no uniformity, system or previous understanding between the various publicity departments. This has led to two situations, both annoying in their way to the studio publicity staffs.

One has been the very considerable time consumed by visiting newspaper people, who often accepted the publicity offices as lounging rooms. The president of the endeavor to be courteous could only shift about. Most of these calls will be rendered unnecessary by the general news releases.

Another situation developed was that of chatter writers trying to sew up news sources. This acted to the detriment of the general circulation of the news matter. Whereas it will now go out to the general news services without being withheld for any one, heretofore some instances a chatter writer has "closed" an "exclusive" on a "demand." The president of the endeavor to be courteous could only shift about. Most of these calls will be rendered unnecessary by the general news releases.

It is a future possibility that the studio heads of publicity will decide on a co-operative news clearing office in Hollywood, from which all news will be sent out. Reception rooms in the office may be utilized for newspaper interviews with the films' celebs, that likewise relieving the publicity staffs at the studio of the messing around loss of time when an interview is arranged for on the lot.

At present there are about 150 newspaper and periodical writers in the picture producing colony. Many never visit the studios, but fool their home papers with matter lifted from the local sheets or trade papers. Some of the writers cover for any number of important dailies. With the uniform release of news matter, they will now break evenly with all others. The Associated Press and United Press quickly detected the universal demand for picture news by proposing to send out daily news as mentioned in the story from Hollywood.

DIRECTING OWN "FIND"
Hollywood, March 11. Josef von Sternberg, back from Europe, will direct Marlene Dietrich, in German "find."
She will be in a story with a Moroccan background.

Dusting the Attic (Ina Claire)

One of a series of reprints of "Variety's" New Acts notices of years ago. This series is of show people since grown more or less prominent on the stage or screen or elsewhere.

INA CLAIRE
Singing Comedienne
13 Miss. One
American, New York
(March 13, 1909)

Ina Claire is sweet and winsome looking and youthful. That's nearly always about 60% of the vaudeville battle for females, these necessary attributes to the "single woman act" composing the prescription as a rule for "magnetic" or "personality."

Miss Claire has played about outside New York. This is her first local showing. She is listed as an impersonator, with Harry Lauder and Eva Tanguay on the program. But Lauder was shown Monday. In it, as the Scotchman singing "She's Ma Daisy," Miss Claire executed the imitation in costume as well as it has been done, and one might say, without considering the vocal resemblance (which Miss Claire cannot secure) as well as it could be. She scored immensely.

Opening the girl sang of "Harney Magee" very prettily with a bit of brogue and had she thoroughly worn a green dress while warbling the number, Ina would have looked a bewitching colleen. She wore a handsome affair of a shade of pink instead.

The other song, a "kid" selection with Miss Claire in a short dress, should be taken out. It is not strong enough for the others. The reason is that as Miss Claire looks a kid naturally, it is almost impossible for her to give an acceptable "kid" impersonation. Ina will do nicely now. She might cling to Lauder only allowing other imitators to imitate her, but she has been imitated so much, and go in for simple ditties of a character nature always careful that the melody shall be of the jingling sort with the costume calculated only to bring forth her girlish sweetness.

She is doing a great deal for a "single act" (without having come to New York from London) and Ina is capable of a great deal more. **8ime.**

The Ina Claire who just missed being a bewitching colleen because she wore a pink dress instead of a green one, is now, as Mrs. John Gilbert, no longer a single act nor a single woman. But Ina Claire made a name for herself before Gilbert made another one for her.

SAM KATZ SUDDENLY SAILS FOR PARIS

Paris, March 11. Sam Katz is due here today to discuss with Bob Kane the advisability of making German and Italian versions of full-length talkers and shorts over here. Head of Public is understood to have sailed from New York Friday (March 7).

Mrs. Katz (Eleanor Ambrose), who came over to make the funeral arrangements for her former brother-in-law, Oscar Mouvet, is here awaiting her husband.

Sam Katz suddenly sailed from New York Friday (7), without announcement. His associates thought he had gone to the west coast, to be with Adolph Zukor. Leaving for abroad caused Katz to miss the public convention in Chicago this week.

With the proposed alteration of the Paramount corporation's title to Paramount-Public, Mr. Zukor will continue as president, and Mr. Katz, now president of Public, it is said, will become the vice-president of P-P.



WILL MAHONEY

In Earl Carroll's "Sketch Book" Channing 46th St. Theatre, N. Y. C. The New York "Times" said, "Chief among Mr. Carroll's performers in 'Sketch Book' is the slipping, sliding, tumbling Will Mahoney, who sings and dances with rare low comedy merriment."

RALPH G. FARNUM
1560 Broadway

WEALTHY ACTOR DISOBEYS M-G-M

Hollywood, March 11. Charles Bickford, who owns several gas stations, whaling boats, markets and what not around here and doesn't have to worry about his career as an actor, is causing some irritation to Metro executives because of his stubborn refusal to work nights on "The Sea Bat."

When Metro officials pointed out that his contract called for such work if necessary, Bickford offered to buy back his contract from the company for \$100,000.

Saturday Louis B. Mayer sent Bickford a letter calling his attention to his obligations and that he should be expected to report that night at 8. Everybody showed except Bickford, whose absence compelled the dismissal of the entire company.

Meanwhile Metro must decide what to do with and about their wealthy actor. They say there's no chance of selling their contract and letting Bickford go elsewhere.

Wanger After Writers For Par's New Crop

Hollywood, March 11. Paramount, consistently a major importer of writing talent, is after a new crop of playwrights.

Walter Wanger, who has returned to New York, has a commission to pick up a few odd lots of authors. Wanger has Martin Brown and Dennison Clift already. Brown is due on coast March 20.

SAILINGS

March 21 (New York to Paris), Claude Alberta, Fred LaReine (Paris).

March 19 (London to New York) "Poodles" and George Hanneford and the Hanneford Family (Le de France).

March 14 (New York to Paris), Gibbs Twins (Majestic).

March 12 (London to New York), Mr. and Mrs. Con Colleano (Aquitania).

March 12 (London to New York), Ethel Waters (Aquitania).

March 8 (New York to Los Angeles), Mr. and Mrs. James R. Granger (California).

March 8 (New York to London), Kenneth Smith, Philip Tiltman, Tommie Woods (Minnekahda).

March 7 (Capetown to London) Three Australian Boys, Les Alexys (Carnarvon Castle).

March 5, (London to New York), Robert Lindholm (Majestic).

Hall Not at Studio

James Hall has been out of "Dangerous Nan McGrew" for past week with Kileg eyes. Hall's absence has not stopped production of the picture in making at the Paramount studio, Astoria, L. I.

Coast Agents Grow Fearful as "Franchising" Time Looms in View

Break for Fat People

Hollywood, March 11. The fat boys and girls of the screen are thankful to the inventor of Grandeur film. It gives them a break and no more worries of covering up the screen when they turn their backs to the audience.

Hays' Mrs. Winter In Bad With Club Women Meeting

Baltimore, March 11. The General Federation of Women's Clubs, meeting in Baltimore to discuss the appointment of Mrs. Thomas G. Winter to a position in the public relations department of the Motion Picture Producers (Mays) Association.

The adopted resolution decries the alleged exploitation of the women's clubs by "organizations in business for profit."

It is understood that Mrs. Winter is down on the M. P. P.'s payroll for \$8,000 yearly.

German Girl "Discovered" Given Par Contract

Berlin, March 3. Marlene Dietrich, who played in the Jannings picture, "The Blue Angel," which Josef von Sternberg has just finished directing for Ufa, has been engaged by Paramount for America.

Working with her, Sternberg found her a very original type, full of European sex appeal. He drew Sidney Kent's attention to her when the latter was in Berlin a few weeks ago. The result is a six months contract for Hollywood.

Marlene Dietrich played in the English version of the Jannings picture and her accent was quite satisfactory.

She is sailing for New York April 2 on the "Bremen."

Harry Weldon Dies

London, March 11. Harry Weldon, about 48, died here yesterday (Monday) following a long illness.

Weldon, husband of Hilda Glyder, was a favorite and veteran vaude comedian.

Wolheim Starring

Hollywood, March 11. David Burton will direct "Sea Fang" for United Artists. It is a story by John Considine, Jr. who will also supervise. Film will star Louis Wolheim. Burton recently quit Metro while directing "The Circle."

Comics Want Price

Clark and McCullough are reported holding up Paramount's deal with Edgar Selwyn for the talker rights to "Strike Up the Band." Paramount desires to produce the musical in their Long Island studio with Clark and McCullough starring, but the two funsters won't sign until they get the price desired.

Carle-Agnew in Shorts

Hollywood, March 11. Pathe will have Richard Carle and Robert Agnew as collegiate shorts. Carle went this week in a two-reeler, "Rich Uncles," directed by Fred Guiol.

COUPLE OF ENGLISHMEN

Hollywood, March 11. Bramwell Fletcher, English actor, is unable to get away from the Goldenwyn lot to appear in "Solid Gold Article" for Fox. The role goes to Walter Byron. Latter also English and a Goldenwynite.

Hollywood, March 11. Not being able to figure what might happen next in the probe of the producers to clean up the hectic situation which has existed in the handling of players, writers and directors for the past few years here, a group of agents met Monday night at the office of Grant Dolge, to organize themselves to combat any endeavors of the producers to eliminate them from the industry by refusing to issue franchises to any.

This group of agents decided to band together after conferring with M. C. Levee, of the producers' committee, which is investigating conditions which brought about the unethical and arrogant agents. Levee had brought them in to discuss matters, but being grouped instead of individual, none offered a remedy for what has been going on.

Those who participated in the meeting at the Levee office and then met Monday night besides Dolge, who for some time has been trying to clean up the situation, included: Freddie Fralick, Eddie Shilton, Harry Lichtig, Frank Joyce of Joyce & Selznick, John Lanchester, of Selznick, George Frank, of Small office, and Arthur Landau.

Old Agents
Practically all of these agents are known as the old line group and have been in the business several years.

During the current week the members of the committee are interviewing other agents as well as actors, directors and writers, who are being asked to give a result of methods employed by some of the agents. Efforts are also being made by the committee to ascertain definitely what connections certain agents have with studios, and also if relatives of certain studio executives are given privileges not granted to other agents. It is hardly likely that franchise will be awarded the agents that are okayed during the probe much before May 1.

No "Monopoly"
Producers' Association has given an advance kibosh to any plan concocted within the ranks of agents designed to create a clique or monopoly of eight agents called for tonight (Tuesday) at the office of Grant E. Dolge.

Word immediately got around town that these boys were to be the air-haired set of agents who were called into conference last week by Mike Levee. When producers learned of the prevailing impression word was sent to Dolge that if his coterie of agents were on the level they would call off their select fraternity together and instead hold a general meeting of all agents.

Efforts of some of the agents whose reputations are not overly sanitary, to maneuver themselves into advantageous positions while spreading the idea that only a "chosen" few agents included would get by, raised havoc in the rumor market. Producers burned and let it be known that they would only recognize the actions of a general meeting.

Harding, Not Claire

Hollywood, March 11. Ann Harding instead of Ina Claire will be starred by Pathe in "Holiday." The company has just paid \$40,000 for the rights.

40 Colored Extras

Hollywood, March 11. After milking the Los Angeles colored belt of available singing talents to form a chorus of 40 colored voices, Radio finally found enough after testing more than 500 applicants.

Chorus will be used in "Dixiana" with each singer placed on contract for duration of the production.

An optimist sees an opportunity in every difficulty. A pessimist sees a difficulty in every opportunity.

MR. AND MRS. JACK NORTHWORTH
130 West 44th Street
New York

Lansing, Mich., Made Sillier by Congressman Hudson's Neighbors

Lansing, Mich., March 11. Efforts of a committee representing the Lansing Council of Church Women to take some of the heat out of "Hot for Paris," showing for a week at the Capitol here, failed.

Phil Dorsey, Victor McLaglen and El Brendel fought and loved their way across the screen of the State theatre at East Lansing several weeks ago. Members of the Council of Church Women, who saw the picture, considered certain parts too warm. A communication was sent to the Butterfield headquarters in Detroit asking that the film not be brought to any Lansing theatre.

When the picture was booked for the Capitol, the Church Council asked for a special screening before the police censor board. Local theatromen were somewhat surprised, saying a survey of film exchanges revealed Lansing to be the first city in the country to question the screening of "Hot for Paris."

Following the special screening, Charles Alfred Seaton and Captain John O'Brien, both of the Lansing police department, said they saw nothing wrong with the picture and permitted it to open the regular run. The group of church women who had attended the pre-view were not satisfied and for the first two days of the run—Friday and Saturday—divided their time between conferences with John Wendell Bird, county prosecuting attorney; police authorities, H. J. Daly, manager of the Capitol, and Edwin Shields, Lansing attorney for the Butterfield interests.

The demand for suppression of the film was modified to a demand for deletion of certain scenes.

Unsuccessful at every turn, the women announced they were to carry their fight to the floor of the city council, the halls of the state legislature and even to Congress.

When the committee learned that neighbors of Congressman Grant M. Hudson, representative of the Sixth Michigan district, and author of the film censorship bill now before Congress, were in Lansing, they decided to visit him.

The publicity on their "purty" fight was picked up about the state, enhancing Lansing's unpopular reputation for reform and fanaticism.

The reputation, acquired through being the home of Fred Palm, who was sent to prison for life for possession of one pint of gin, the home of Eita Mae Miller, an anti-grandmother, who was the first her sex to receive a life sentence for a liquor law violation, and through being the home of Congressman Hudson, who has been a leadership and picture censorship activities in Congress have rubbed the liberals the wrong way.

That the failure in the local censorship fight may not be the last of Church Women appeared certain this week, when a number asked to withdraw from the organization because "it had been placed in a ridiculous light through its meddling in things outside the church."

Among the leaders of the group with the militant reform urge are May P. A. Johnson, Mrs. O. T. Snow, Mrs. B. H. Thompson and Mrs. Earl Hathaway. They constituted the group at the censorship showing of "Hot for Paris," and have been spokesmen for the organization on the matter of carrying their censorship to the floor of the city council at once and to the halls of the state legislature next January.

4 SHOWMEN DIED IN AUSTRALIA LAST WEEK

Sydney, March 11. Four theatrical deaths here last week.

David Dalziel, picture actor, was killed in an auto crash while on his way to a location, and Mrs. O. T. Snow, American acrobat, succumbed to a lingering illness.

Frank Fitzgerald and Arthur Wood were fatally stricken by heart failure. Fitzgerald was a member of the Erishman management and Wood was, at one time, sales manager for Fox films here.

Shubert's Own Report

Lee Shubert issuing personal statements in Chicago that his legit firm is about to hook up with a picture company, seemed to be reflected in the market advance of the Shubert stock early this week.

A story came out in a daily that the Shuberts might join with Paramount and Warner. Previously the Shuberts were about to be taken over by Pathe, but the downtown bankers declined to underwrite the proposition. R-K-O about the same time also turned down the proposal to buy Pathe-Shubert if that deal were closed, which was another cause of it fading away.

The Paramount-Warner juncture in the report suggested the Paramount and Warner deal is again coming up although that is denied by those most interested. The fact that Adolph Zukor and Harry Warner have been together on the coast for the past week not accepted as anything beyond a visiting coincidence.

Nothing is reported in inner film circles about any Shubert connection recently started by the Shuberts. Its stock is meagerly held by the public or show people with the likelihood any rise in its quotations would be created by the Shubert group's own dealings.

More talk since the death of A. L. Erlanger has centered on the possibility of an amalgamation now of the Erlanger and Shubert legit theatrical properties, if such a coalition could be effected without a provision that the Shuberts, themselves, retire from the legit picture.

\$800,000 "QUEEN" SCRAPPED BY KENNEDY

Hollywood, March 11. Players who had guarantees of employment on Gloria Swanson's "Queen Kelly" have been called in to settle the picture.

Indicates that work on this picture will not be resumed despite the production cost, now estimated at around \$800,000 to date.

The picture, which has been released by United Artists with J. P. Kennedy the producer.

MISS MACKAILL AS "GIRL"

Reported Star for First National's Special Talker

Hollywood, March 11. Despite that Dorothy Mackaill's contract has not been renewed by the Warners, it is understood she will be starring in "The Girl of the Golden West."

It is to be made by the First National subsidiary.

Gershwin's Offer

Despite Aaron's and Fredley and Sam H. Harris negotiating for the services of George and Ira Gershwin, it is said the Gershwin boys may go pictures if they can get an agreeable offer.

Film company wants them to write an original musical, but the sum offered is holding up the deal.

Desmond in Vaude

Picture lights of a former day, are now being recruited for R-K-O engagements. Latest star or the old days brought in is William Desmond, who opens Saturday, March 15, at the Chester, Bronx, in "The Right Man," sketch by Charles Smith and John T. Doyle. Mary MacVior (Mrs. Desmond) and Harry Shuman are in support.

Following the vaude tour Desmond says he is returning to Hollywood to go back into pictures.



MAX and HARRY NESBIT

Two full-of-pep boys from South Africa a riot at the most talked-of cabaret on Broadway, Hollywood Restaurant.

Just finished eighth week and held over for four more weeks. Doubling in vaudeville.

Now playing eighth month in America. Opening in Berlin in November.

"DIRTY POLACK" POLISH INSULT

Buffalo, March 11. A remark by Winnie Lightner in Warners' "She Couldn't Say No" at Shea's, in which the star verbally attacked another character in the picture, using the epithet "Dirty Polack," brought a formal protest from the Polish Consul to the theatre.

The Consul stated that he had received a score of complaints charging the words were a direct insult to the Polish people and asked that the passage be deleted.

This protest is made as an representative of the Polish government," said the diplomat, "because the use of such epithets is in bad taste and makes for international hostility and misunderstanding."

The management of the theatre stated it could do nothing to delete the remark as the picture was merely rented for a week and the rental entailed no privileges of ownership.

MILDRED BROWN SAYS HUSBAND IS INDISCREET

Bridgeport, March 11. Mrs. Mildred Brennan, daughter of a distinguished New Haven family and known as a pianist, has filed action for divorce against her husband, Mrs. Brennan was Mildred Brennan, daughter of a prominent dentist.

Mrs. Brennan is at present making her temporary home with Dr. Brown at 859, Edgewood avenue.

It is understood Mrs. Brennan has been accompanied to Leatrice Joy for a long time.

According to the writ filed in New Haven, Mrs. Brennan charges her husband with intimacy with an unnamed woman in New Gardens, Long Island. Information divulges that she charges her husband with being indiscreet on various occasions during from October 1, 1929. They were married in New Haven on July 8, 1925.

While the woman whom Mrs. Brennan charges that her husband has been holding an affair with is mentioned as "Jane Doe," the writ office slip attached to the writ discloses that apparently Brennan has been living with the "other woman" as man and wife in an apartment house.

The "signature requested" slip discloses that the papers served on Brennan by registered mail was signed by "T. Stanley Brennan by Mrs. T. Stanley Brennan."

The dress of Brennan is given as 119-20 Union turnpike, Kew Gardens, Long Island.

Brennan is said to be employed with the General Outdoor Advertising Company.

It is said Miss Joy contemplates a tour of Europe soon and Mrs. Brennan may accompany her. It is believed the screen actress is waiting the disposal of the divorce action brought by her friend and companion.

Lecture Course for Club Women On How to Critically Pre-Review

B. S. Moss' Story

Saturday p. m. B. S. Moss invited the newspaper boys to drop into his office and hear a story.

That story got on some of the front pages Monday.

What B. S. said he was going to do is to build or secure 40 or more theatres anywhere and return to the show business.

What B. S. has done so far is to make up his mind to take back and operate his Colony theatre at Broadway and 52nd, now under lease to Universal, at what is said to be the fastest profit making rent of any Broadway theatre. U's rental annually the Colony is \$225,000, net.

After that B. S. thinks he may build at 8th avenue and 23rd street.

Before that F. S. sold out his theatre holdings to Keith's for \$3,000,000. Before that he was noted as quite a theatrical site picker. Before that he didn't have \$3,000,000.

It's the itch come back.

Thin Edwina Booth Must Get Fatter For 'Trader Horn'

Hollywood, March 11. Completion of "Trader Horn" at Metro is indefinitely postponed because of the fattening up of Edwina Booth, femme lead. Studio discovered that she was looking emaciated, due to the effects of several contracted while in Africa, on location.

Metro has the young woman at a mountain resort trying to pick up those lost pounds. Company is paying all expenses despite Edwina Booth's contract specifically absolving Metro in case of tropical distempers.

Metro had some difficulty in casting the part originally because of the African hardships involved.

22 FEATURED PLAYERS IN "KING OF JAZZ"

Universal City, March 11. With shooting completed on "King of Jazz" this week at Universal, the picture will be released with 22 featured players getting credit. Line up as they will appear has Paul Whiteman, John Boles, Laura LaPlante, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Otto Harlan, Slim Summerville, Stanley Smith, Billy Kent, Grace Hayes, Sisters "G." Rhythm Boys, Brox Sisters, George Chiles, Jacques Carter, Al Norman, Frank Leary, Jeanie Lang, Charles Irwin, Paul Howard, Marian Statler and Don Rose, Tommy Atkins Sextette and Nell O'Day, Wilbur Hall, John Fulton and Russell Markert dancers.

Tyler for Pathe

Hollywood, March 11. Pathe is to make a series of western shorts with Tom Tyler formerly an FBO cowboy.

Mona Ray will be opposite. Bob Delaney, who directed Tyler on the other lot, will again have charge.

Pivar Returns

Hollywood, March 11. Morris Pivar returns to Universal as film editor, following the resignation of Del Anderson.

Pivar left three months ago to join Columbia.

Magician as "Spider"

Fred Keating, magician, recently in vaude and musicals, now at the Casanova Club, may go taller, appearing in "The Spider" for Par as his first.

Hollywood, March 11.

Three lectures have been given in the school for picture reviewers arranged by Mrs. Thomas G. Winter, associate public relations director of the W.P.A.

Idea of the course is to give 150 club women of the 'Preview committee, issuing pre-release endorsements to their national bodies, conclusions of entertainment value.

Lectures so far by Paul Bern on "What Previewers Need to Know Concerning the Producers' Viewpoint," by William C. DeMille on "Basic Principles of Criticism," and by Ralph Block on "Motion Pictures and the Other Arts."

Dr. Margaret Carhart of the drama department, U. of California, lectures March 17 on "Motion Pictures and the Audience."

Arthur Hornblow, Jr., set for April 3 to talk on "Motion Pictures and the World."

Jason S. Joy will speak April 17 on "Problems of Criticism."

A special meeting March 31 will give the women reviewers a chance to ask questions and have them. Course concludes May 3 with a forum conducted by Mrs. Winter.

The previewers' school meets twice a month in the assembly room at Association of MP Producers' headquarters here. Mimeographed resumes of the lectures are sent out to members after each meeting.

Junior League of Los Angeles has joined the women's preview committee sitting five mornings a week under auspices of the Hays organization.

There are now six groups represented, with endorsements broadcast to national organizations. The preview committee has reviewed 353 pictures since started April 8, 1929.

Five women represent each group at the previews at Academy headquarters, with each group's total membership on the committee 60.

ACTORS CAN'T CAMERA THEIR OWN PICTURES

Hollywood, March 11. Still or motion picture photography within the studio or on location by any person not authorized by the studio is strictly prohibited. Orders are that any one caught filming a motion picture set or studio building for their personal use will meet with immediate dismissal.

The order, generally adopted by the studios, was instigated through the increasing habit of actors taking up the hobby of amateur picture photography. One of the studio contract players recorded a complete picture in which she played the featured part. It was given up the hold of amateur picture photography. One of the studio contract players recorded a complete picture in which she played the featured part. It was given up the hold of amateur picture photography.

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Jannings and Veidt Back on Foreign Stage

Berlin, March 7. Jannings and Veidt, the prodigal sons from Hollywood, are returning to the legit stage between talks.

Emil Jannings is beginning with some revivals of former roles at the Deutsche Volkshaus in Vienna. He is afraid of presenting himself first to the critical Berlin public and wants to work in again in good-natured Vienna.

Conrad Veidt will make his first appearance shortly at the intimate Tribüne, when he will play the leading role in "He," by Alfred Savoir.

Fitzmaurice's Price

Hollywood, March 11. With George Fitzmaurice's U. A. contract expiring this month, Metro and Universal are after the director.

Fitzmaurice is asking \$60,000 a picture. He got \$75,000 for "I. A."

Wrestler Clock-Engaged

Nat Pendleton, wrestler, engaged by Warners through Doc Stevens for "The Wrestler." Pendleton departs for the coast April 1.

FOX MOVIES STILL IN AIR

Courtlandt Smith Reported In On New Newsreel for Warners

The official okay by the Warner Brothers has been put on the subject of a Warner newsreel. Courtlandt Smith, it is heard in Warner, Fox and Hearst offices, is to shortly move his staff of A. Spornale, engineer and inventor, and Jack Connolly, former Fox foreign Movietone contact man, into 44 street headquarters.

There is no interest in the move on the part of Hearst. The publisher, under his Metrotone-Movietone understanding with Fox, is legally bound to refrain from any other sound newsreel activities. Hearst last fall was associated with the Warners in a deal for a reel. This was before the Fox move, and the brothers turned it down. At that time, and a few months ago, their executives took the stand that the newsreel field was crowded.

Smith, who has been a frequent visitor to the Warner plant of late, was reported immediately after his letout by Fox to be standing by awaiting the outcome of court proceedings.

Smith joining forces with the Warners is regarded from a more significant perspective by those on this "in" of Smith's activities while head of Fox Movietone. They recall that it was Smith who was largely responsible for the success of the 100% newsreel theatre, which the Embassy has personified with such success that "Variety" since the house opened is charged with underrating its box office receipts by \$1,000 and \$2,000 weekly. The friendliness of Warners and Paramount comes in at this point when it is recalled that Fox-Hearst is now conceded to have the newsreel theatre situation in their lap. Should the first two companies reach a similar newsreel understanding, where they would cooperate and not duplicate it is admitted by the present powers that their present hold on the situation would be broken.

Another Interest
As things now stand, expansion of the Hearst-Fox theatre programs will materialize regardless of what happens after the Fox session April 15. Hearst, according to authorities, will assume the theatre end on his own responsibility. What other interest besides Warners may be behind the proposed Fox-Warner newsreel is not disclosed. That there is such an interest is rumored.

Alma Rubens Opens Her Act in Yonkers

Yonkers, N. Y., March 11. Alma Rubens opened here at Proctor's as the start of an expected RKO tour at \$250. Her debut and break in salary here for the first half and this last half at the Coliseum, New York, is \$1,000. Miss Rubens is a popular picture player who has received much publicity over her health. On the stage she looks exceedingly becoming with no trace of illness.

Her turn is divided into two parts. First Miss Rubens appears with a pianist, doing some songs. The act then goes into a skit, with three people in support. During the latter section, Miss Rubens does an "All there is" impersonation of Ethel Barrymore, and another of Helen Kane.

Miss Rubens' mimicry and songs go a sort of conversational recital, with the Kane impersonation really her own number.

Miss Rubens is due at the Coliseum, N. Y., the last half of this week.

FARNOL'S ADDED WORK

Lynn Farnol, eastern publicity director for Samuel Goldwyn, now combines the additional duties of scenario editor and eastern casting director.

He is looking at plays and players for forthcoming Goldwyn productions.

Without Make-Up

Tia Juana, March 11. Stranger walks into the San Francisco bar, says "Hello, Charlie!"

Charlie Goldie says "Hello," with that where've-I-seen-you look.

Stranger—"Don't you know me, Charlie?"

Charlie—"No." Who are you?"

Stranger—"Lon Chaney."

That's all. The only point is the stranger was Lon Chaney.

PRESIDENCY OF FOX REFUSED BY DR. KLEIN

Washington, March 11. Dr. Julius Klein, Assistant Secretary of Commerce, confirms reports that he had been offered and declined the presidency of Fox Films and Fox Theatres. To make a direct statement as to why he declined, Dr. Klein said, would be unfair to the film and theatres company. He preferred anything in that line "to come from New York."

He did admit the offer was an attractive one as to compensation, "the \$150,000 a year reported being about the right figure." When questioned as to which faction in the present controversy, Fox or Halsey-Stuart, had made the offer, Dr. Klein answered by stating "It was a combined group."

That overtures of this nature should have been made to Dr. Klein are not surprising. He is the one government official known both in financial circles and throughout the country as not only a great organizer, a wizard with statistics (carrying most of them in his head), but also as being very well acquainted, through years of experience in his commerce assignments with the business end of the picture industry.

In making observation on his refusal of the offer, Dr. Klein's comment was in effect a wise concealment of any specific reason. This is very likely the result of his desire to not "lose the Fox interests any embarrassment."

Plenty of explanations and rumors are floating hereabouts. One is as acceptable as any other, though the most plausible story, besides the fact that he has turned down many other commercial offers principally because of the love of his job, is that Dr. Klein's political star is in the waning under the present G. O. P. regime. Those always willing to predict look for him to be elevated to higher Cabinet honors—in short, the word "assistant" may be dropped from his official title.

Dr. Klein would say nothing as to whether William Fox, personally, knew of the offer made to him.

The Grangers by Boat; Conferences with Sheehan

Mr. and Mrs. James R. Grainger left New York Saturday to sail to Hollywood. The trip is about 15 days.

It will be in the nature of a rest for Jimmy Grainger, general distribution head for Fox.

While in the picture colony Grainger expects to hold his annual conferences with W. R. Sheehan, Fox production chief, now in New York. Sheehan will return west by train when leaving the metropolis after his long local stay occasioned by the Fox situation. Probably next month.

UNLESS SETTLED MORE LITIGATION

William Fox Claims Victory for Blair-Bancamerica Financing Plan, but Trustees Remain Under Court's Decision April 15
Big Day Claimed Unless Adjunct Meantime Financing Plan Prepared

SHEEHAN'S ATTITUDE

After the two sets of Fox companies' stockholders had finished their tumult Thursday, the William Fox business affairs seemed as far in the air as ever. William Fox claimed a personal and banking victory for the Blair-Bancamerica-Lehman-Dillon-Reed financing plan, while the Halsey Stuart opposition and legal allies, that under New York Supreme Court Justice Levy's decision refusing Fox's application to restrain his two co-trustees against voting the William Fox personally-owned Class B stock that the trustees, Harry Stuart and J. E. Otterson, remained as co-trustees with Mr. Fox, and would vote his majority of the voting Class B holdings at the Fox annual meeting April 15, next.

An outstander at last week that caused as much trade talk as the stockholders' meetings was the attitude taken by W. R. Sheehan and James R. Grainger, in publicly announcing their preference for the Halsey Stuart plan. Joining with Sheehan and Grainger in the printed proclamation were John Zantz, Saul Rogers and Clayton Sheehan, other Fox executives.

It appears from information that the Sheehan group within the Fox organization decided the Halsey Stuart financing plan entailed a lesser expense upon the companies than the Blair-Bancamerica, and they favored it for that reason.

Whether it is a true break between the Fox and Sheehan factions can not be ascertained. Like William Fox, W. R. Sheehan is very firm in his convictions and not backward about expressing them. The Sheehan manifesto attested. Sheehan has been most frequently mentioned as the next president of the Fox companies, if William Fox should resign. Sheehan's closest friends say he would not accept that post; that he is wedded to the producing end, where his Fox value apparently has been accurately appraised by both banking factions as well as the trade.

Sheehan and Grainger are given huge credit for the part they have taken in the upbuilding of the enormous Fox institution. Though Sheehan is familiar with distribution in which Grainger is an ace, Sheehan having established the Fox foreign sales system, the most extensive of any film company's. Sheehan does not want to make New York his headquarters, his friends emphatically state.

Wm. Fox's Retirement

That William Fox may sell his personal holdings in the Fox companies and relinquish the presidency of both Fox Films and Fox Theatres still seems to be the main idea of the trade's insiders. In that connection it is also said that a general adjustment of the entire Fox situation may arise any day, through outside interests intervening. Mostly mentioned in that respect is General Electric. The Electric Supply Company and its president, H. I. Clarke, Clarke is reported favoring the Halsey Stuart plan.

Despite reported bitterness existing between the banking sides to the Fox mess, a belief is held by the bankers and with meaty profit in sight from the Fox manipulation to come, that the bankers will get together on a common footing if

(Continued on page 12)

Stage Hands Expect No Trouble Through Labor Day Contracts

Had to Wire

Alhambra, Harlem, New York, has been wired. It began this week offering talkers as part of the combo of pictures, tab drama and musical tabs.

The house projects colored players in both the dramatic and musical tabs. It wired through inability to get enough silents to keep going, which prompted the house wiring for talkers.

No serious trouble is anticipated by the stage hands' international union over the adjustment of contracts for the period after Labor Day, next. That is on the authority of William J. Canavan, president of the International Association of Theatrical Stage Employees.

About 60% of the IATSE outstanding theatre contracts will expire on or about Labor Day, said Mr. Canavan, speaking to a "Variety" reporter. They will be renewed with little or no difficulty, he said, if the managers assume the attitude the union intends to take. "I can't see a single reason," Mr. Canavan stated, "why we won't be able to get together. Although the picture and combination theatres now are highly prosperous, we have no demands to place before the managements that will in any sense alarm them."

"We trust they will meet us in the same spirit. If they do, none of us will be annoyed in the slightest, I am certain."

Nothing on Coast

Asked about the objects of the trip made to the west coast by Canavan and Dick Green, Mr. Canavan said that was for the purpose of selecting a hotel for the IATSE convention in June and to confer with the Cameramen's Union out there, now a part of the IATSE. Nothing developed in a news way, the speaker stated, other than the convention's place, Hotel Alexandria, Long Beach.

Messrs. Canavan and Green agreed if there had been any complaints of late from the shooting galleries, which claimed some time back they felt oppressed through the stage and musicians' unions either placing an extra man in the booth or if the exhib was cheating with sound, for a union musician to turn the disc records, they would have such complaints had died out, both men mentioned they were unlikely to recur as far as the unions are concerned.

Messrs. Canavan and Green appeared to have a clear view of the present struggle through the talker wave of the very small independent house.

Hollywood, March 11.

Cameramen and producers met today (Tuesday) to go into questions of status.

Cameramen object to classification with I.A.T.S.E.

JOE SHERMAN NOW WAMPAS PRESIDENT

Hollywood, March 11.

Wampas' affairs, which came in as president Joe Sherman without opposition.

Other elections, with battles for the spots, were: Hank Arnold, first vice-pres.; Joe Steele, 2d vice-pres.; George B. Brown, sec'y.; Paul Snell, treas., and R. S. McCurdy, sergeant-at-arms.

Board of directors consists of Tom Bailey, Arthur Zoellner, Mark Larkin, George Thomas, Neville Ray and Russell Phelps.

Rowland Buys WB Stock

Richard Rowland is buying heavily in to Warner Brothers. From brokerage sources familiar with his operations, it is reported his purchases are returning from a winter holiday in Florida have already run into thousands of shares.

Other brokerage houses specializing in film transactions assert that there is veracity in reports that J. J. Itaskoff is also going heavily for Warner stock.

Frank McCue lands

Frank McCue, long in under a term contract to First National, following his work in two pictures.

His first film under the agreement will be in the musical "Top Speed."

But Hays Office Says, "Glory Be, No, No"—200,000 Home Cameras

Where do the bad pictures that the censors never see and are projected through the blue haze of some smokers, stags and other such assemblies of evil boys, come from? The Hays office doesn't know. Such things are in the class of all other obscenities over which the police alone have control and last word.

The Hays office admits receiving no complaints about the really naughty prints, but it is certain that none, at any time have been made during early morning or exclusive hours in Hollywood studios.

With 16 millimeter film, the home size, now being used in over 200,000 cameras by unregistered amateurs, and with 400,000 projection machines also in as many homes, there looms an illegitimate association with the film industry, many times its size, which can quietly do this and that with nary a thought for the blueboards or clerics.

It is quite possible that some home-size cameras are being turned to naughtily work, in which the film is either magnified or exposed into the regulation screen size for obscene imaginations.

This much the Hays office concedes, although it has heard nothing which would indicate such practice. In fact, the Hays office seems to know nothing about smokers other than the singing and tobacco end.

But the Hays office is decidedly in sympathy with any move to arrest any evil which might reflect on the professional picture business.

Roy D'Arcy Spilling Dirt In Wife's Divorce Suit

Hollywood, March 11. Roy D'Arcy, former picture actor, has indicated he will change his mind about his wife's divorce action. He now promises, through his attorney, Milton Cohen, to spill dirt in a cross complaint answering Laura Rhinock Guasti, who married him twice.

She is a daughter of the late Joseph Rhinock.

Banker Confers

Hollywood, March 11. Elisha Walker, of the Blair-Bancamerica, spent three days here conferring with J. D. Kennedy and other pictures executives, in whose organizations the Blair company is interested.

Walker then left for New Orleans.

Chas. O'Reilly Loses Park Lane and \$250,000—Bank Now Running House

Bankers are becoming exhibitors. One of the biggest independent ventures, the \$1,500,000 Park Lane, is already in their hands. Before the end of the summer it is officially admitted they will become the involuntary owners of a chain of theatres now figured to exceed 10.

Over estimating neighborhood draws and plunging too heavily in gilt and mortar in an effort to be recognized as de luxe competitors is the chief reason attributed by professional money lenders to the fold-up of regular exhibitors.

Theatre owners in the business for years who have amassed comfortable fortunes from sanitary grounds and have become imbued with the idea that only film palaces can survive are the ones suffering.

The 10 theatres, admitted to be a tentative list and this confined to a Greater New York, are only a drop in the number of similarly over-ambitious and mortgaged theatres which may come in the national net before the end of the year.

Charles O'Reilly, in losing the Park Lane to the Bank of United States, took it on the chin for a loss far in excess of \$250,000, it is estimated. O'Reilly, the exhibitor leader, had been one of the earliest and strongest advocates for only class houses surviving in the new industry.

The Park Lane building nut, with the 30c top it set upon opening, was not enough to meet interest on the notes. The bank, through the stock brokerage firm of Ira Holt, has been operating the house on a straight picture policy 15-35 admission for the past two weeks.

First Yukon Talker, Tiff's "White Trail"

Hollywood, March 11. Tiffany will send a camera and sound crew to the Yukon for "The Great White Trail," by David Graham Stewart.

Picture will be the first talker based on the Yukon trail, favorite of the old silents.

Film will be partly musical. No director or cast as yet. Idea is now in the scenario stage with Jack Nattoford writing the continuity.

If weather agrees, much of the outdoor stuff will be shot in color.

Experts on Plagiarism

Hollywood, March 11. J. Stuart Blackton, Owen Davis and Ingle Carpenter head a committee of seven experts appointed by the Federal Court to pass on Sadie S. Witwer's claim that Harold Lloyd infringed on "The Emancipation of Rodney," story by the late H. O. Witwer, with the picture, "The Fishman."

Committee must look at the film three times before deciding whether or not there is an infringement. Their finding will be reported to the court when the case comes up here June 13.

Davis has an infringement suit of his own against Lloyd regarding the former's "Nervous Wreck."

Metro's Multicolor

Hollywood, March 11. M-G will use Multicolor for one sequence of "Good News," and in one, possibly two, sequences in C. S. DeMille's "Madame Satan."

Harriscolor has started production on color cameras. Twenty of the cameras are in the work and it is expected they will be ready for shooting around Aug. 1.

It has completed four cameras used for color shorts.

U's First at Roxy

That first Universal picture in some time to get into the Roxy will be "Marsellaise," March 26, for a week or more.

John Boles, who appears opposite Laura LaPlante in the talker, will appear on the Roxy stage during the run.

U is negotiating with RKO for second runs on "Marsellaise" for its Greater New York chain.

Some Feet!

Hollywood, March 11. A survey made on the size of shoes worn by the screen players, show: Al Jolson's seven, the smallest, and Charles Chaplin 12DD, the largest among the men.

Women, Gloria Swanson 2½ as against Billie Dove's 6¼AAA.

WARNER-FOX OFF CANADA

Toronto, March 11. Warner Brothers has gone cold on Canada. All plans for a Canadian distribution and exhibition scheme with headquarters in Toronto were scrapped at a New York conference, according to denials made here following announcement that Massey (concert) Hall had been sold to the Warners for \$1,250,000.

The Hall seats 5,500 and is on a side street, close enough to the main stem for a smart but expensive entrance foyer. Dailies jumped the story when options were found against the properties.

New York advised options had been taken as initial step in proposal to form a Canadian chain. This had been tossed overboard at last minute.

Fox unofficially backing N. L. Natchanson also dropped plans for a Canadian chain just before its financial jam grew hot.

TROUBLES WITH SHORT MAKING GAG MATERIAL

Lack of material is not the only drawback from full production of shorts by the major companies. In turning vaude acts into shorts the producers have plenty other headaches. It's mostly from gag copyrights. With the gag stealing art and the plundering of jokes that started way back with New York's fine music so highly cultivated today, the film producers have become trigger quick in spotting the wrong guy for the right gag.

The danger to film producers is big from any angle viewed. Making a short with culled gags may mean that at the last moment the subject may have to be left in mid-air right in production or laid on the shelf either permanently or until the particular controversy is definitely cleared.

Determined not to risk this danger, many means to consider the production angle of cost, legal staffs are especially delegated to survey every act and story to be considered.

In the case of Paramount the department has it down so pat that in one instance where an act was signed for a short the legal division was so busy with production discovery that another turn around used the same material in 1934. Further investigation revealed that the team which was to make the short had contracted to make the 1934 team to use the material.

This situation has made the film companies seek original material more and more.

USHERS AS ENGLISH OFFICERS

Syracuse, March 11. Local houses under chain direction are running a race in the matter of ornate uniforms for house attractions.

The staff of the Strand bloomed last Sunday in a smart uniform of English officer's dress modified with enough gold braid to supply a Yankee admiral or two.

Jackets are dark blue, trousers are light blue, slashed at the sides with stripes of dark blue and gold. Vests are white. The jackets have heavy epaulettes of gold braid. This is the second time the Strand boys have been outfitted since Warners took over the house.



BENNY ROSS

—says— Just wrote a song with Eddie Dowling and John Sorrentino entitled "I'm Happy If You're Happy." Looks like sure-fire material. Hear Eddie sing it this week at the Stanley, Jersey City. Will sing it the week of March 14th.

By the way, still mastering the ceremonies.

MAE MURRAY'S TIFT AT TIFT ON NO. 2 'PEACOCK'

Hollywood, March 11. Mae Murray's tiff with Tiffany, bringing about her damage action for \$1,750,000 against the producer is said to have arisen directly over the talking revived "Peacock Alley." Miss Murray made. She agreed upon a percentage of the net profit from that picture without a flat salary or guarantee, the account states.

"Peacock Alley" in its new talking version, an entirely new talker, has not been displaying much gross power in the theatres so far played by it. The picture already is known as an in and out at the box offices. It cost Tiffany around \$250,000 and its probable ultimate gross estimated at \$500,000, from which must be deducted the usual 35% of the gross for distribution cost.

Miss Murray alleges she has been damaged professionally in every way by the Tiffany studio in the making and distribution of the "Peacock" film. And, again, she Tiffany has failed to exercise its option upon her screen services for six more pictures.

"Peacock" was made at the Tiffany studio when John M. Stahl was in charge. Marshal Marcel DeSano was the director. Robert Leonard directed the silent "Peacock" for Miss Murray some years ago, released by another organization.

During the making of Tiffany's "Peacock" trouble was reported between Miss Murray and her leading man, George Jarraud. Miss Murray is said to have claimed the prerogative of a star and ordered that close-ups of Mr. Jarraud be destroyed. This impromptu scene on the set brought about the immediate departure of Jarraud, although he later returned.

Miss Murray's contract with Tiffany is said to have been optional, for one picture at a time, and the option to be taken up successfully for the next by given dates, if exercised.

Phil Goldstone, Tiffany's present producer, was quoted in quite a snappy interview about the Murray legal action. He mentioned that he thought was Miss Murray's age in that story.

Stage Drawing Card

The first and silent "Peacock Alley" with Mae Murray was a very big commercial success. Miss Murray has appeared in the talking pictures since then and previous to the talking "Peacock." She has become known as a drawing card on and off the screen. Her personal stage appearances command as high as \$5,000 weekly in the variety theatres.

About eight months ago Miss Murray started a damage action against the Fox theatre circuit, asking for \$100,000. She claimed damage through an accident on the stage of the Fox theatre, Brooklyn, where she injured her ankle. That action is pending.

1st Runs on Broadway

(Subject To Change)

Week March 14
Capitol — "Anna Christie" (Metro).
Colony — "Cohens-Kelleys In Scotland" (U).
Capitol — "Sarah and Son" (Par).
Rox — "Such Men Are Dangerous" (Fox).
Strand — "Son of the Gods" (FN).

Week March 21
Capitol — "Annie Christie" (Metro).
Colony — "Dames Ahoy" (U).
Paramount — "Honey" (Par).
Rox — "Sly Hawk" (Par).

\$2 Runs
April 1 — "Journey's End" (Tiff) (Gaity).
May 1 — "Hold Everything" (Way) (Hollywood).

\$32,500 Damage Laid on Downs, Trick Cameraman

A considerable wallow was administered to the bankroll of Charles W. Downs, \$10,000 a year trick cameraman, when a picture, when a picture in the New York Supreme Court returned a verdict against him for \$32,500 in a suit by Edward Ward for \$100,000 damages.

Ward's story was that in November, 1928, he stopped at the scene of an automobile collision in Bronx Park to aid in lifting a car from one of the victims, when Downs' machine, driven at a high rate of speed, struck and knocked him under the car. Ward's left leg was amputated at the hip, his right leg was fractured and permanently crippled, and he was in the hospital for four months.

The trial of the case was speeded up because he said the sole income for his family, consisting of a sick wife and two-year-old child, was the meager sum earned by his wife, for which reason they were compelled to live in a cellar at 435 Fort Washington.

Downs, who was served with the papers by mail at 2017 North Argyle road, Hollywood, defended the case and contended that Ward was negligent.

Clara Bow Grieves Over Her New York Hideaway

Clara Bow, who gave Paramount her first picture, is grieving her recent vacation in New York, even to checking out of the Park Central without letting them know where she was, is now sorry about it all, according to advices from the west coast.

In a letter from a studio official to a Paramount in New York headquarters, the regrets were thusly tendered:

"Clara Bow said when she was in my office how sorry she was because she didn't see more of you; how sorry she was over the way she treated you or something like that. She gave me a half dozen reasons. I guess it was on her conscience. I didn't bring it up; she said."

In one instance during the red-head's stay in the east Paramount had an important telegram to her from E. F. Schuller, head of production on the coast, but were unable to deliver it for several days because the star couldn't be located.

Far has decided to add Miss Bow to "Paramount On Parade." Aside from adding a scene here and there it is practically completed.

Clara Bow is expected for release as one of the spring group.

N. Y. to L. A.

M. A. Shea.
Claude Binyon.
William Le Baron.
A. G. Jackson.
Grace Moore.
Marie Saxon.
Sid Silverman.

L. A. to N. Y.

Verne Portor.
Larry Darmour.
Signmund Romberg.

Talking Travelogs

Los Angeles, March 11. Tom Terris will make some one-reel travelogs for Yale. Pictures were originally made five years ago as silents during world tour with Terris. Dialog will be dubbed in.

HOLLYWOOD CHATTER

Whispering Jack Smith is sporting Ford car in Hollywood.

Charles Irwin started his stage career at Tien Tsin, China.

Alice White has high blonde pressure.

Regretfully reported no silent of Almas. Simple people's father, E. D. Stair of Detroit lingering in Hollywood on way to Honolulu.

Jeanne Wood, daughter of Sam, the director, quits school to become a screen actress.

Prince Henry of Russ here, costing the picture colony plenty of money for pink teas.

Picture stars are now getting free coffee as well as soap and other necessities for endorsing.

Joe Zell, Paris cafe owner, giving the Hollywood night clubs a look. Ivan Kahn, guide.

Ruth Shepley, another Broadwayite, come Hollywood; present status, visitor.

An extra in Hollywood resembles William Fox so much, he can't get work at the Fox studio.

Piff Dorsay calls on Rex Bell everytime she needs a mechanic to fix her car.

Two men were arrested in Hollywood for walking on the wrong side of the street.

Eddie Kane is again growing a mustache and nursing reverse toe.

Bossy Gills claims she has remained strictly Prigrida during her visit to Hollywood.

New star of Philippine district sells preserved mangoes and snake-skin belts.

Julian Sande arrived here from England expecting to meet a flock of intelligentsia.

Production schedule calls for 5,300 extras to be used in "Dixiana." Radio.

Intellectual McCintock reading for his annual European pilgrimage as soon as "Journey's End" closes.

Couldn't get enough carriage horses for "Viennese Nights." F.N. they had to resort to saddle and wild west bronks.

Fred Coppins, former Canadian private with a Victoria cross, playing a German soldier in "All Quiet" for U.

Eddie Nugent's sister Mary, J. C. Nugent's daughter, is here from New York legit to see if there's anything in it.

Story of who got Daniel Blum's yacht partially solved. Seaboard Surety Company accepted it on "Bambino" bond.

Jack Francis claims he gave all the material to Donald Henderson Clarke for his book on "Louis Beretti."

Several of the U. S. C. football stars are doing their spring training at the Fox studio hustling props and acting.

Wally Craig teamed up with Hot Feet Peterson for a test at F.N. It's Craig's second inoculation out here.

George Bancroft can still remember his first picture. It was "East of Broadway," made by Bill Howard seven years ago.

Millionaire father's one criticism when his son dropped 7 grand on a show was that the show was unfinanced.

Fox made screen tests of the 30 contest winners brought here from New York to appear in Fanchon and Marco ideals.

Hubert Voight now identified as the photographic press agent. Tells his story with pictures instead of the typewriter.

Neil Hamilton is running for Mayor of Malibu Beach. Other candidates are Eddie Southernland and One-eyed Connolly. One-eyed would win, just walking.

Howard Green claims to fame is that he is the only living human who has actually looked into a hand mirror extended by the barber after a shave.

Jack Benny threw the marriage supper for Jesse Block and Eva Sully, when the vaude couple decided to go into personal partnership also last week.

U's Economy Wave

An economic wave which started in Universal's studio is beginning to be felt in the home office.

Robert Van Fleet is the first to feel it, Lou Metzger, general manager, also assuming sales duties.

Darmour in N. Y.

Hollywood, March 11. Larry Darmour, heading a comedy producing company, is due in New York.

He will confer there with Radio officials on next year's program.

Big Week for Extras—6,617 Used; 742 in MG's Picture's Prison Scene

Hollywood, March 11. Film production is picking up nicely. If you ask any extra this week, "More than a thousand a day working was the average last week, with the total placements of 6,617 figuring 13% above last year's average and the heaviest week of mob work in six months."

Saturday topped the week with 1,580 sent out to the lots. George Hill used 742 in a San Quentin prison scene for "The Big House" at MG. Late calls that didn't get into the regular figures were for a department store crowd in "Solid Gold Article" at Fox Saturday night, and a troop of French hussars to work for John Dillon at Warners Sunday.

The week started off modestly, 128 in a street scene for "High Society" at Par being outstanding Monday, and 63 in a cafe scene of "Mlle. Modiste" at FN Tuesday.

D. W. Griffith called out 21 for a street scene in "Alone with the Night" at Pathe and Friday Alan Crossland had 316 in an opera house for "Viennese Nights."

PARK AVE. PICKED FOR PICTURE PLACE

Park avenue, boulevard of the up-stagers and more restricted than any other lane in New York, is to have a theatre within a stone's throw of the castle of the wealthy. On the site of the Anderson Galleries at the southeast corner of 59th street and the swell street, Walter Reade contemplates a 1,420-seat picture house costing \$600,000. It should be ready for opening in about eight months, he says.

Restriction on the building of a theatre of any kind at the corner of 59th and Park was lifted only five weeks ago. Reade's idea is to preserve the dignity of the monied alley and to avert squawks from apartment and house owners by making the picture house thoroughly uncommercial in appearance. There will be no marquee and lights on Park, the entrance from the avenue being an awning as to an apartment house. Also, although it would help chisel down the high rental of \$130,000 a year, there will be no stores.

The Anderson Galleries building will not be torn down to make way for the picture house, the walls to stand as a shell of the theatre structure. Plot of ground is 125 feet (on Park) by 90 feet (fronting on 59th). Reade takes possession of the leasehold April 1, at which time work of reconstructing the building into a theatre will begin.

Thomas W. Lamb is the architect.

Three shows daily (one matinee, two at night), with plans for subscription and reserved seats, is planned, with the scale figured at 50c. afternoons, and 75c. and \$1.00 nights. Changes will probably be made, according to Reade.

The Savoy on 34th street is the only picture house Reade operates in New York. He has had that for 20 years. His chain in New Jersey and New York include, including the Savoy, includes 39 houses.

Crafts in Divorce

Los Angeles, March 11. Revelations are promised in the divorce action brought by William J. Craft, picture director, against his wife, Donna Lee. Craft filed a counter complaint after her husband started suit charging jealousy and extravagance. Under a stipulation agreement, under which Craft is paying \$150 a week and also made a property settlement. Craft's weekly earnings are estimated at \$750. Neger Marchetti is representing Mrs. Craft.

LIFE OF FALLON

Late Noted Criminal Lawyer Impersonated on Screen

Hollywood, March 11. Having successfully adapted the life of, Rothstein in "Street of Chance," Paramount will treat the exploits of the late William J. Fallon, late lawyer for prominent criminals, in a story being written by Oliver H. P. Garrett.

William Powell is to be starred with Julian Johnson supervising. It's Johnson's first under his new title.

AMPA Advertising Position Against Unethical Ads

Illness of a member helped to incapacitate the AMPA's special committee on salacious advertising from making an appearance at the organization's last meeting. As a result, the society was unable to frame itself into an attitude on the subject.

A resolution drawn by the committee was read, but tabled. The directors will read it over again and make further recommendations at its next meeting. This resolution called for a clause to be inserted in the distributor-exhibitor contracts whereby the theatre owner promises to refrain from salacious or misrepresentative advertising of films. Question of the propriety of such a clause was not entered into. It is understood that under present contractual conditions between distributors and exhibitors the latter are privileged to reject a film looking if accompanying exploitation and advertising material from the distributor calls for salaciousness or misrepresentation.

No feasible plan of judging salaciousness nor how to guard exploitation has been offered. Argument also was overlooked in the respect that the local newspapers are really the judges of last resort so far as advertising is concerned.

AMPA is assuming that by its going on morally against such exploitation will provide the industry with an argument to refute cranky criticism of film advertising. These are the most instances of exploitation based on isolated cases which in the majority of situations are beyond the control of the industry. These instances are not indicative of the industry's position as a whole. It is likely that at the organization's next meeting a blanket resolution will replace the present one. It will be pointed out that the AMPA stands firmly opposed to unethical film advertising—by distributors, producers or exhibitors.

\$110,000 "Sons o' Guns"

Hollywood, March 11. United Artists has paid Bobby Connolly \$110,000 for the talking picture "Sons o' Guns," musical hit on Broadway. "Sons o' Guns" will be an Al Jolson picture for U. A.

There is a report Connolly also may be paid the U. A. producing staff.

The Morris agency engineered the rights deal.

AUTHOR DISAGREED

Hollywood, March 11. Harold Atteridge, author of "Big Boy," last on the Warner program for Al Jolson, was loaned by Fox to Warners to write the screen treatment.

Warner execs' idea and his on how to play should be made as a talker didn't jibe. After two weeks he returned to the home lot.

TOO MUCH—W. E.; EXECS DISAGREE

"Father of Talkers" Thinks Silence and Music Should Break in More Often—Distributing Offices Report Hollywood Current on Situation with W. E. 3 Months Behind

THAT "LOVE" TALK

Pictures are talking too much. They should be interlarded, especially the ones with a dramatic reaction, with a little of the old fashion silence which even the tight stage regards as essential.

Western Electric, the successful father of talkers, is making this plea for slightly less dialog. The propaganda is on the most ticklish subject yet touched upon in the electric's relation with the film industry, since this time the big paying producers are involved and not the installment-plan exhibitors.

But, and paid employees in important posts are spreading the opinion cautiously, many pictures already have been made ludicrous burlesques instead of dramatic successes by too much talk and not enough music at the crucial moments, W. E. says.

One picture counted upon at the outset as headed for exceptional success, since it featured a favorite Luthario in his first talker role, flopped because said Romeo insisted upon crowding in "I love you" after every kiss. Where his osculation was recalled by Westerners as having worked up audience female heaves, and gasps before the electric did its work, the same demonstrations were ruined by the Continued on page 48

Mass. Censoring Mayor Barred "Party Girl"

Somerville, Mass., March 11. "Party Girl," which is supposed to show what happens to young girls who go out with merchants has been banned from Somerville by Mayor John J. Murphy. Murphy bids fair to establish a "banning" rep for himself. This is the second time he has exercised his censoring power.

Prolog for "Birth"

Los Angeles, March 11. A dialogue-prolog will be added to "The Birth of a Nation" when it is released with sound. The prolog will consist of an old man telling a young boy the story of the Civil War. At the end of each reel of the picture, the old man will be brought back for a short sequence of talk to illustrate the coming sequence.

In its new form, the "Birth" will be 12,000 feet in length.

Inefficient Operators

Montreal, March 11. H. E. Reilly, professor of physics, McGill university, inspected all houses in Montreal for sound defects. He stated at least 40% of all distortions are because the operators are inexperienced.

Featuring Pert Kelton

Hollywood, March 11. Pert Kelton, of vaude and musical comedy, will be featured by Tiffany. Three-year agreement signed. Miss Kelton appeared in First National's "Sally" with Marilyn Miller.

Less Wide Film Liveliness Now With Producers—May Rest Awhile

STAHL FRAMING NEW CO.

Reports Say Producer to Organize for His Own Productions

Hollywood, March 11. Reports here say John M. Stahl, lately selling out his interest in Tiffany-Stahl, is proceeding to organize for his own talker productions.

Stahl is a recognized producer and director of the industry. It is thought he will draw a capable staff to his venture.

No financial interest is disclosed in the stories.

U STUDIO EXECS TAKE HALF PAY FOR 8 WEEKS

Hollywood, March 11. Executives at Universal have agreed to accept half salary for eight weeks, starting April 1, during the period the studio will be inactive.

This salary cut is accepted despite that all of the execs will have work to do during the period involved.

FOX LIABILITY IN PLANE CRASH COMES UP

Hollywood, March 11. State Industrial Commission will hold a meeting this Friday (March 14) to determine the liability of Fox Film Corp., in the aeroplane crash of Jan. 2 in which 10 people, eight of whom were studio employees, were killed.

Investigation is being made at the request of the attorneys of Ben Franklin, the spokesman, who was killed. They have engaged Philip Cohen here to secure a ruling whether a common law action can be taken against the picture company charged in charge of responsibility rest there.

Planes did not belong to the studio but were rented, the owner being insured against all liability of the passengers.

Nancy Welford Will Appeal From Commish Verdict

Advices received from the Coast indicate that Nancy Welford, former chorus girl, accused now in pictures, will appeal the decision of the Superior Court in Los Angeles which rendered judgment for \$1,110, against her in an action for back commission brought by Max Hart, New York agent. Hart was represented by correspondent counsel of Attorney Julius Kender, agent's legal advisor in New York.

The basis of the agent's action is a managerial contract alleged executed in the fall of November, 1924, calling for 10% commission, and a supplementary agreement made in 1927, whereby Miss Welford is alleged to have admitted her indebtedness for commissions to Hart. The supplementary contract was drawn following certain differences that arose between Miss Welford and Hart.

Under the later contract it is claimed Miss Welford promised to pay the amount due in weekly instalment of \$60. After paying \$100, she is alleged to have reneged. The actress' defense was the New York State employment statutes governing agents' fees. She claimed Hart was only entitled to 10% of her commission of 5% each, notwithstanding her contract with him.

The wide film era has suddenly lost all hecticism except for Warners. All-around indications and predictions now are that the industry will let it sleep throughout the summer.

Even Fox, the pioneer in that field, is pulling the halter on Grandeur. It is not only delaying installations in its theatres, which were to have been made by now, for another six months, but Fox has just re-assigned to regular 35 millimeter duty the five crews which had been commissioned earlier in the season to concentrate on the grandeur phase of the talker new-wave.

The Society of Motion Picture Engineers has decided to advance with greater caution than ever on its wide film standardization debate. While all producers have agreed on the same picture frame and sound track as Fox, it is admitted they are deadlocked on that five millimeter which Fox reserves for margins.

Radio Quiets Down Radio has called off all active marketing of the Spoor method, either at the studio or in the theatre. This is conceded officially, with the addition that the only activity is that having to do with experimentation.

Repeal of the amount and some others are considering 56 millimeters as the most practicable are denied by engineering forces, who say that such have been misinterpreted. The 56 worked out as the most feasible between Par and Radio.

Ten owners of neighborhood houses are now authoritatively reported dispirited for the Warner device. The fact, according to those who have seen it, that it does not require both enlargement or increasing of present costly standard equipment is its biggest feature as a puller for the small house proprietor.

Dies and discs of the new parts to make a machine geared for 35 possible to take on 70 are reported to have already been cast by the brothers.

Engineers who are sitting in on official sessions of the industry, as promoted by Will Hays after meetings in his own office on the subject failed, report no knowledge of the Warner method. They claim that the Warners are not represented at the meetings as having an individual system.

PRICE ONLY STANDS BETWEEN W B and B-B

Returning to Chicago where he had been dispatched by the Warners to close the brothers' deal for the Brunswick-Balke-Collender interests, Herman Starr, executive head of several subsidiaries, stated: "They want to sell and we want to buy."

The price is the only item delaying the immediate acquisition, it is reported. What the figure is was not disclosed.

Attendant with Starr's trip are also reports of other Warner Film men coming here claim that the brothers are in back of the Marsh laboratory property, Chicago, and intend to produce there, and a supplementary agreement made in 1927, whereby Miss Welford is alleged to have admitted her indebtedness for commissions to Hart. The supplementary contract was drawn following certain differences that arose between Miss Welford and Hart.

Under the later contract it is claimed Miss Welford promised to pay the amount due in weekly instalment of \$60. After paying \$100, she is alleged to have reneged. The actress' defense was the New York State employment statutes governing agents' fees. She claimed Hart was only entitled to 10% of her commission of 5% each, notwithstanding her contract with him.

Two Legits In

Hollywood, March 11. Bortha Collier was become part of the Fox "Colliers of 1930." Another leg from the east set with Radio Pictures is Tommie Jackson. Both went through Leo Morrison.

East of Suez Just Too Angelic, Censors-Cops Purify Singapore; Stop 'B'way Melody'—News Check

Singapore, Feb. 19.

East of Suez it's too decent for words. Night life in Singapore just isn't, as far as Europeans and Americans are concerned. When the time tickers approach midnight, orchestras blaze forth "God Save the King." Even the Prince of Wales couldn't buy a drink after that hour. Some strange paradoxes in this metropolis of the Malay Peninsula. Native almoned eyes may buy opium from the government stores, yet a film censor has authority to suppress posters showing bathing girls. Scenes of drinking are deleted from imported films, yet firewater shoppes are found on every corner. Sound pictures are on the pan. All principal houses are wiring. The Victoria (RCA installation) is showing a censored version of "Jazz Singer" (WB). Though enthusiastically hailed by the press at a preview, it was coolly received by the European population. "Broadway Melody" (M-G-M) due to open in March at the Alhambra (W. E. wired) has been taken out by the censor. Local managers are in a panic wondering what product will be decent enough to live through Singapore's censor.

Officials give as a reason for their ruthless taboo of pictures (and posters) that if the native Malays, Tamils and Chinese see the white man or woman misbehaving on the screen there will be a real yellow peril. They figure the native will ape the white man's treatment of women.

But if there are no films worth seeing there is an abundance of liquor. (Continued on page 63)

Mexico's Demand

Hollywood, March 11. It is estimated that 8% of the Spanish speaking population of the world live in Mexico, and reports are that the demand for Spanish talkers there is far in excess of the supply.

Mexico City has 31 wired houses. Spanish version pictures are cleaning up, but the theatres are so pressed for pictures that they have been buying everything they can get even in England.

That patrons will not be in ignorance, interpreters explain the dialog through a megaphone.

BIG LOSS SHOWN BY EMEKA, GOVT-OWNED

Berlin, March 1.

At the meeting of the board of directors of the Emeka Picture Company, controlled by the German government, a report of the financial standing of the firm was issued.

It is entirely different from those that the old board turned out. For 1928 it had reported a profit of 117,000 marks; for the first half of 1929 the present board admits a loss of 960,000 marks from the picture producing end and 360,000 marks from the theatre owning section of the corporation.

It is clear that this big loss is not entirely ascribable to this short period of six months, but is motivated by a desire to get down to bedrock value the assets of the firm at their true worth. The pictures owned by the company have been estimated in a considerably less optimistic manner than formerly. Particularly the special "Waterloo" is admitted to have been an almost total loss.

Theatre business was bad because Emeka was not able to get rid of several badly paying houses which they took over from the Phoebeus when it went bankrupt.

The engagement of E. A. Dupont, director of "Variety," as supervisor of production, shows that the company is out for quality productions in comparison to the former grind house pictures which it produced. Although a silent, it will take in as much as any talkers despite their novelty and will clean up an enormous profit out of Germany alone.

It was offered to the Ufa for \$50,000 for all German-speaking countries.

It is not stated whether Universal has bought it outright or is merely handling it on a percentage basis for America.

Versatile Luguet

Culver City, March 11. Andre Luguet was brought here by M-G for the lead in the French version of "An Unholy Night," to be released in France as "The Green Ghost."

He will be spotted by the same studio in both the English and French version of a musical.



FIRSTS

Two important social events given by the A. Atwater Kents and the Clarence H. Geists in Philadelphia—the music by two MEYER DAVIS ORCHESTRAS, 100 musicians in each.

Super orchestras are often the link between Meyer Davis and many of the nationally known social and business leaders.

CANADA'S '29 ADMISSION TAX STANDS AS RECORD

Ottawa, March 11.

The amusement tax collected in the Province of Ontario during 1929 beat all records, the amount being \$1,315,655, according to the annual financial statement just presented. The increase was due to talking pictures, increased admission prices and opening of larger theatres.

The Ontario government lost considerable money on its moving picture studio at Trenton, Ontario, the expenditures for salaries, equipment and supplies amounting to \$107,418. Revenue through the rental of government films totaled \$15,275.

No new taxes or changes in the ticket tax or license fees for 1930 were announced.

SENSATIONAL TITLES HURT

Berlin, March 2.

The Spitzengeneration, an association of film producers headed by the Ufa, has issued a resolution against the use of cheaply sensational titles. In this are included those referring to court processes, murders and sex.

They claim that these titles harm the reputation of the whole industry and keep the respectable middle class, their chief customers, away from the theatres.

A sensationally titled picture may help business one week, but will hurt it on the long run, it is claimed.

3 Hurt in Auto

Berlin, March 2.

Curtis Melnitz, the German representative of United Artists, was in a serious automobile accident while on the road between Hanover and Bremen. The auto skidded at a corner and slid into a tree.

In the same car was the Hamburg representative of United Artists and the theatre owner, Blume, of Hanover. All three were badly cut. It may be some time before Melnitz can return to his office.

Melnitz is one of the best liked personalities in the industry here.

Paris' Neighborhoods

Paris, March 3.

Paris is in dire need of de luxe neighborhood picture houses. Present high taxes said to have been one deterrent.

Gaumont's New Paris House

Paris, March 2.

Gaumont interests have contracted with the Societe Immobiliere de l'Etrole, owners of a building on the Quatin Bauchart, for a theatre to be built there. House will be equipped with Gaumont wire.

Theatre is in a choice neighborhood location.

S. A. LIKES "SPEEDWAY"

Metro Opens Eiadrones in Buenos Aires—"Ladrones" Gets Over

Buenos Aires, March 11.

Metro had a big opening at its Eiadrones theatre here with "Speedway" (M-G-M) and "Ladrones" (M-G-M) which date United Artists will release "The Trapper" followed by "Bulldog Drummond." Fox has already released "Salute" and "The Black Watch."

"Ladrones," the Laurel and Hardy comedy in Spanish, was very much liked here.

WB SAYS 'NO,' AND CABLES 'YES'

"All the Warner capital would be insufficient to acquire, or even buy in to any large extent, the German talker interests."

This was the reply of a high executive of the brothers, when it was brought to his attention that, before sailing for Europe, George Quigley, Vitaphone head, had entered negotiations in this respect through Tobis-Klangfilm interests here.

Warners, the only American producers to produce talking pictures over German apparatus, and the only one, as the result of the mandate of the German government, showing pictures in that country, are now claimed to be interested solely in getting an agreement in writing.

Heretofore, Warnersites maintain, the brothers' agreement with the powerful foreign talker interests has been purely verbal. In New York representatives for the foreign interests declare Warners have paid for the dispensation by giving the Tobis folk a portion of the take-in which German theatres.

Formal denial is made by the Warner men of such a split. They admit Quigley, recently joined by H. Bondy, a Warner foreign representative in the home office, have gone to "find out" those boys over there actually have.

The Warners are anxious to arrive at some "permanent arrangement" with Germany. If this is effected, they admit, "we may have to build up a new line of those boys over there actually have."

The Warner dicker with the German electrics is known to be in direct opposition to the stand taken by all other members of the Hays organization.

Amsterdam, March 11.

Provisional contracts have been executed here covering sound exhibition. Parties involved are Warner Bros., Tobis-Klangfilm and Kuechenmeister.

Quigley and Milton Diamond, who represented the Warners in the transaction, leave for New York tomorrow (12).

Berlin, March 11.

Despite denials here, the story persists, based on advice from Amsterdam, that Warner Brothers have closed an arrangement with the Tobis people substantially settling sound patent disputes in Europe.

From Amsterdam it is stated there was a meeting in that city of Kuechenmeister and Nolle of Tobis on one side and Quigley, attorney for Warner Bros., on the other. At the meeting, with Milton Diamond also present, the story is that Warner Bros. took over an option on 68% of the Kuechenmeister stock holdings in Tobis, the stock representing control.

Assuming the Amsterdam version to be true, the result would be the end of the patent litigation here in which Tobis-Klangfilm has successfully prevented the exhibition of pictures sounded by the two American systems, Western Electric and RCA Phonophone.

One-Real Par Plug

Hollywood, March 11.

One-reeler in Hungarian with Paul Leder, showing the inner workings of a Paramount studio, is to be duplicated in French, German, Spanish and Italian for plugs in those languages.

PLAYS' RIGHTS MAKE FOREIGN AUTHORS RICH

Paris, March 11.

Sale of territorial sound rights are proving a bonanza for French authors, and even German authors, of works which have been successful in the theatre. Through the opening of new avenues of income.

Since the decline of the stage world rights for dramatic works have been small, but now sale of territorial talker rights are more than making up the difference.

French and German musical comedy material, particularly French, even when but mild success and now forgotten by the public, has suddenly assumed commercial value with film producers bidding for rights actively.

For the present the demand is only for French territorial rights with outside regional demand limited.

ITALIAN POLITICS MIX IN WITH CENSORING

Rome, March 11.

Distributors of American pictures are having their troubles in Italy with this country's stringent censorship. On top of that handicap they encounter difficulty from political reformers.

The politicians assume the attitude that the citizenry should be educated through screen precept to high ideals of citizenship and are making an issue of the American crook drama.

"Alibi" (United Artists) is a sample. Picture was held up and subjected to drastic censoring before permitted to be shown.

Par's Shifts in Europe; Plenty of Transfers

London, March 11.

With the arrival here a few days ago of J. C. Graham from New York, radical changes loom in the executive line of Paramount officials on this side.

It is expected Melville Shauer will not return to Europe as Paramount's foreign representative, but instead Graham will take over the company's European interests, assuming general charge of production, distribution and exhibition on the Continent.

Richard Blumenthal, formerly Shauer's assistant, has been transferred in a similar capacity to the "Production unit" in London. Robert Kagan, formerly assistant to Francis Mangan (European stage producer for Par), moves to the head office in Paris, while Adolph Suss, head of the distribution branch in France, takes charge of the Kane productions.

Mangan, in turn, has been assigned to direct three talker shorts in the Kane series (Whole Kane enterprise has Paramount's backing), and later is scheduled to direct a dialog music feature in French.

Belgian Film Field

Brussels, March 1.

"Broadway Melody," shown for first time in Belgium at the Cameo, Brussels. This theatre caters to runs. Record held by "Ben-Hur."

At both the Monnaie and the Victoria, Brussels, "Broadway," Universal's new touring provinces. Its one-week booking at Nouveaux, Liege, has been extended to two.

The Coliseum, Liege, is doing record business with La Chanson du Paris. Maurice Chevalier's songs make a particular appeal to the Walloons. Liege is wired by Western Electric, and results are tip-top.

KINOTON WIRE CHEAPER FOR GERMAN EXHIBITS

Klangfilm has appealed the decision given by the lower court against it and in favor of Lorenz-Kinoton.

As reported to "Variety" by cable, Kinoton has won the right to use amplifying tubes in the theatre equipment which it is selling, and Klangfilm is prohibited from warning exhibitors not to equip theatres with Kinoton as it conflicts with Klangfilm patents.

Kinoton is being offered to exhibitors at a considerably lower rate than the Klangfilm set and has proved satisfactory.

Trying All Wiring

Copenhagen, March 11.

Copenhagen cinema owners are in a great dilemma as to what system of talking plants they prefer. Different cinema have now been installed, Western Electric, Powers' Cinephone, Pacent and the Danish Petersen and Poulsen equipment.

For the first time, the German equipment is being tried at the Alexandra Theatre close to the amusement centre of the town.

Boucher's Acting Deal

Paris, March 3.

Victor Boucher, local matinee idol, set for talker version of "Octave," one-act play by Yves Mirande, which Jacques Halk will produce in Paris.

Boucher will receive \$4,000, but will have to pay the rest of the five characters in the cast, besides himself.

WB's French Shorts

Paris, March 11.

Warner Bros. is flirting with the idea of French talking shorts.

Looking over the local talent. Fancies the idea of assisting on the block-booking, not having the advantage of sound newsreels such as Fox, Metro and Paramount, as an inducer, and counts on the French shorts as an extra wedge in selling the feature product.

Foreign Films Getting Better Break Here—Market for Silents

Even though the arties are removed, temporarily at least, as outlet for silent foreign product, the market for European producers is claimed improving on this side. That is due in part to the ability to get play dates of importance and good rentals outside of the arties on foreign talkers seems to be the opinion. This goes for Germany as well as British talkers, foreign exchange sources say.

Before foreign producers were lucky if getting anything but pin money on silents. Prevailing high rentals over here on anything but the best was being operated toward getting a break for the foreign producers, while other claims are that the talker product now coming from abroad compares much more favorably with the domestic stuff than silents from abroad did with their Hollywood competitors.

Even the German dialog pictures brought over are said to be showing (Continued on page 63)

QUEEN'S NECKLACE NOT PASSED IN LONDON

London, March 11. Palace made a quick switch of film booking when the censor declined to pass "The Queen's Necklace," first scheduled for the house. A substitution was made of Dreyer's travel picture, "Hunting Tigers" with sound effects introduced by one of the independent systems called A-W-H. Picture opened today (11).

This is a native reproducing device, to be handled by the British and French Phonophone companies headed by George Smith, now out of PDC (Producers Distributing Co.).

Tom Deleahanty is in London reorganizing the PDC, with the prospect that Reginald Smith (not related to the George mentioned) will be named as managing director. Reginald is the present secretary of PDC.

It is also likely that Spearman, Berlin representative of the Pathe corporation, may stay in London, where he is temporarily, to act as general manager.

Theatres Little Affected by Disastrous French Floods

Paris, March 11. Floods in southern France have caused heavy loss of life and enormous financial damage.

Theatre interests have suffered but little, according to the head of the Richelieu circuit, whose houses are chiefly in that territory.

An exception is Reims, where the whole town is dark, due to the destruction of the power house. Parliament has voted \$400,000 for flood relief. Nice observed a day of mourning for the flood victims Sunday. All places of amusement were closed.

The whole Riviera is engaged in raising benefits for the stricken area.

Plenty of Word Latitude For German Version

Culver City, March 11. Stage play, "They Knew What They Wanted," which M-G filmed, with considerable emendation of lines, after Will Hays had kept it off the screen for two years, doesn't have such a careful treatment in the German version, just completed.

Without a worry as to domestic censorship, the studio had more leeway for Continental consumption.

Studio figured at first on distributing the German version also in German-resident cities in this country. This looks odd now.

Film will go out under the title, "A Lady to Love."

Booth Fire in Rome

Rome, March 11. Over \$2,000 damage was done to the Sala Regia picture theatre when a film being previewed burst into flames. Audience and two men escaped unhurt.

Smoke spread to the auditorium and caused further loss.

BELGIUM WIRE

Non-Wire Agreement Expires—Antwerp Houses Go Sound

Paris, March 11. Antwerp Exhibitors' Association agreement not to wire prior to next January having expired, Western Electric is stringing the Dixie theatre in that city.

Antwerp, March 11. Palace, Coliseum, Empire, and Roxy cinemas are all going sound simultaneously. They open with dialog films March 28. The Eden, at Namur, Belgium, is also being equipped by Western Electric, as are the aforementioned houses.

Think Italy May Put Bar on All But Own Films

Paris, March 11. Local perturbation continues among continental film needs and American representatives over the reported official plan to bar American pictures in Italy. French exes are steamed up because they see local special discrimination against America and figure they'll also be in on the Mussolini-edict, which afford a native Italian monopoly along the Duce's usual patriotic lines.

Discussions are still unofficial but are being widely aired. American distributors propose that an Italian printer assume the agency to represent U. S. pictures. As it stands the Yank distributes in Milan, Rome, etc., are having all kinds of difficulties selling sound product because of Mussolini's declaration against foreign language films which includes song lyrics.

"Zeinab," Egyptian-Made

Cairo, March 11. Egyptian film, "Zeinab" will be simultaneously screened tomorrow (Wednesday) in two houses. Theatres are the Jossy Palace, at Alexandria, and the Metropole, here.

PIDGEON FRENCH DUBBED

Am. Film Comedy Showing in Paris Suggested From Spanish Show

Paris, March 11. The Laurel and Hardy comedy subject, "Blotto" (called "Night Hawks" in the States), with pidgeon French dubbed on the original, stole the honors of the show at the Madeleine cinema, where Greta Garbo's feature, "The Kiss," was billed as the attraction.

The Garbo picture, directed by Jacques Feyder, who is French, was mildly received. The Laurel and Hardy subject, in which the pair had been dubbed in travesty Spanish and was a clean up in the land of the toreador, the unexpected success there suggesting dubbing in comic French for use in this territory.

Harvey Sheahan in N. Y. Washington, March 11. Harvey Sheahan, for five years in Mexico City in charge of Latin America sales for United Artists, is to be in the New York office of the Commerce Department.

No relation to the Sheahans of Fox.

1,000 for "Jazz Singer"

Brussels, March 11. An extraordinary marathon record has been hung up here by "The Jazz Singer" (WB). Picture has now played 1,000 performances at the Trianon Aubert Palace.

3 HITS IN SYDNEY

Musical Talkers in Australia—Fuller's Using "Roxy"

Sydney, March 11. With 12 weeks to its credit in Melbourne, "Desert Song" is now accompanied in the hit class by "Hollywood Revue" (M-G) and "Rio Rita" (Radio). Metro's revue is also doing big business locally at the Roxy.

Fuller company is adopting the Roxy name for almost all of its former vaude theatres.

FRENCH INDIES FORM THEIR OWN GROUP

Paris, March 11. French independent film producers have quietly organized themselves into a body. Among the principals are DeLac and Vandal, Gallo and DeRovera, Jacques Halk, Jean DeMerly and Kamenev Productions. Idea is to avoid competitive price-bidding on stories and talent and to also develop their own sound studios at Epinay, just outside of Paris.

Charles DeLac, president, is agitating for the selection of scenarios especially written for dialog films rather than the taking of poor stage plays to adapt them. DeLac estimates that there will be 1,000 wired houses in France within the year chiefly using Gaumont equipment because of its low cost, \$5,000.

BACKER BALKS AFTER \$80,000 IN GANCE FILM

Paris, March 11. Work was suddenly stopped last week on Abel Gance's "End of the World," being made in four versions, after 2,000,000 francs (\$30,000) had been expended. Serge Ivanoff, Gance's Russian backer, curtailed further financing and spotted a lawyer at the Pathe-Natan studios, where Gance was working, claiming that Gance had a habit of showing up an hour late. In reply Gance had his own attorneys witness that he works an extra hour nightly.

Gance's local rep is similar to that of Von Stroheim, spending money prodigiously with apparently no conception or care for its value. French producers state they could make three features for the amount of coin poured into the Gance picture.

Belgium Theatres Taxes Relieved by Reductions

Brussels, March 11. Amusement taxes governing all types of theatres are being reduced here. New financial slap is a 5% minimum and 10% maximum against the former charge of 8% to 15%.

Theatre houses are dealt with separately. For the cinemas the maximum is being curtailed from 18% to 15%, computed on boxoffice receipts.

Compromise deductions follow a proposed formula of 10% but the annual income of \$157,140 was deemed too great to be entirely eliminated.

Besides these state taxes, every town has its own scaled municipal taxes which in many cases reach to 35%.

Italian Co. and Films

Los Angeles, March 11. Italo-tone Productions will start production on its first feature, "Georgette and Goetz," by 1930 at Tec-Art. Aldred Sabato and Guido Trento will direct. The picture is taken from a current legit production in Italy and will be made in that language. RCA sound. Financing of the company was done through local and San Francisco Italians for the production of two pictures in their native tongue. About \$400,000 was raised.

Hays' Banning of British "White Cargo" Film Probably Court-Tested by Producers

AUDIENCE DIVIDES

Italians Boo and Applaud "Show Boat" in Milan

Milan, March 11. An audience at the Corso here came to blows over division of opinion on Universal's "Show Boat." Part of the crowd was hostile to the picture. Their audible criticism aroused the anger of the remainder of the audience, who applauded the picture out of perversity.

The Milanese generally were not enthusiastic about the film, retitled "Mississippi."

Dutch Press Calls On Native Made Film—U. S. Flops

Amsterdam, March 11. Local press is sharply attacking the censorship on sound pictures and is insisting that someone make Dutch talkers. Meanwhile, U. S. films continue to flop in struggling against the handicap. Among the talkers failing to get anywhere in this area are "Sonny Boy" (WB), "Four Fathers" (Paramount), "Red Hair" (Par), and "Woman of Affairs" (M-G).

Pictures which have done well are Dupont's "Piccadilly" (English) and Ufa's "Liebeswalzer" (German).

The Dutch opera also took it on the chin here.

DE BULOW SENT TO JAIL IN AFRICA FOR FRAUD

Capetown, March 11. Birger de Bulow, notorious for his operations here in mysterious film enterprises, as well as for his connection with phoney film acting schools and film producing enterprises, has been sentenced for fraud to 12 weeks at hard labor.

He was arrested on a charge of obtaining \$200 by fraudulent means from a local bank. Sentence was imposed on two counts. The other involved raising a check from one pound to 40 pounds.

WBT AND RCA Jam On Capucines' Wire

Paris, March 11. Wilton-Brockliss-Tiffany is about to use RCA over the Phonophone installation at the local Capucines, Tiffany's boulevard show-case.

WBT refuses to pay \$11,000 as the balance on an \$18,000 equipment, alleging that the RCA apparatus has caused the destruction of projected films and damaged the sales of Tiffany pictures through poor reproduction. Firm will ask \$10,000 damages.

RCA engineers at first blamed the projectors, but the theatre management doesn't deny all RCA equipment, stating that the same films reproduce all right on other Phonophone and W. E. installations. Therogroux is against the Capucines' own layout.

Pathe-Natan Now Sole RCA Agents in France

Paris, March 11. Auscher Company, formerly the RCA local equipping organization, has turned its Phonophone franchise over to Pathe-Natan, which is now the agent for RCA.

Idea is to equip the independents and also sell them P-N product. Pathe-Natan houses are mainly wired by RCA.

Physically testing for the first time its own censoring power, the Hays' Office, in ruling out the English version of "White Cargo," has proved it is greater than even those of state and national censoring boards which have approved the film.

The action in forcing the Cameo, New York, (R-K-O) to cancel its booking of the picture for March 14, where it had been publicized in house programs for that date, is politely attributed by Hayites to the newness of Hiram Brown in the industry and the RKO president's lack of knowledge that the producer body had reached an agreement on the disposition of certain plays and books as early as 1926.

In regard to W. B. Films, Ltd., the British company which made the picture, the Hays office is blunt in asserting belief that England merely wanted a test case, and sent the forbidden version over "as a slap in the face of the American industry."

Denial is made that the Hays block is interposed for any other (Continued on page 63)

Amsterdam Biz Dull; Silent Film There

Amsterdam, March 11. Ufa's "Liebes Walzer" ("The Love Waltz"), in its third week at the Rembrandt theatre here, continues big.

At the Royal cinema, a Universal subject called "The Wagon Master" here, was a failure.

The Corso cinema is showing "Week-End Wives," British international silent picture, mediocre in quality and likewise in box office strength.

Business at the picture places is generally dull and sluggish.

PROTEST GERMAN FILM Dutch Audience So Hostile, Protests Followed Showing

Amsterdam, March 11. German "Konditor" picture, backed by the Emelika interests, flopped at its premiere in the Tuschinsky theatre here. So hostile was the audience public protests were made over the performance. Cutting and revision helped somewhat and the film is being held in for the time being.

Move to Buy Maxwell's End of F-N-Pathe, England

London, March 11. Harry Bandy, First National foreign sales manager and thus a Warner executive, is here, understood to be negotiating to buy out John Maxwell's interest in First National-Pathe.

Belief in the trade is that distribution of Pathe newswell and short subjects would then go over to the Wardour Co., Maxwell's native releasing unit, and First National-Pathe would shut down, with Warners handling the material together with its own product.

Idea is to eliminate Warners and its allies in one distributing agency.

Communist Students Break Up Czech Film

Prague, March 11. Six young students, including a Jew Communist, interrupted the Czech film, "Klementine Svec," at the Fenix theatre here.

Demonstration included cries of "shame" and the throwing of handbills from the gallery to protest the presumed capitalistic keynote of the picture. Two of the disturbers were given from six to 14 days in jail.

BROADCAST FILM

Brussels, March 11. Radio-Studio has been making songs and portions of the dialog from the French talker, "La Route est Belle," as a publicity stunt. It's the first time a sound film has been put on the air over here.

'Chance,' 'Blaze,' 'Zep,' 'King,' 'Grischa'
All Down; 'Days,' 'Anna,' 'Phantom' Big

Philadelphia, March 11.
Business eased off for downtown pictures last week. To be expected with the beginning of Lent, but some of the drops were more than expected.

Mastbaum slumped from \$58,000 to \$41,000 with no stage highlight. Film was "Street of Chance." Earle also disappointed on \$21,000, for Eddie Dowling in person in conjunction with "Blaze o' Glory." Stanley dropped from \$32,000 to \$18,000 on the second week of "Son of the Gods," but film was held for a third week, despite the toboggan. "Lost Zeppelin" did only about \$8,000 at the Stanton, and was taken off after

"Vagabond King" has disappointed at the Aldine. Last week, its third, \$10,000 was claimed, and that's generous. Engagement will end on Saturday, giving the picture less than a month. It had been figured for six to eight weeks.

"Sergeant Grisham" got great notices at the Erlanger, but not much b. o. attention. It was held in, but \$15,000 hardly justified the action.

Fox, Boyd, and Karlton were exceptions to bust business. "Happy Days" got over \$40,000, \$10,000 above average trade. — Boyd was sensational with \$33,000 for the first week

Fox-Locust, figured as staying dark indefinitely, reopens March 20

dark indelmitely, reopens March 20 with "Song o' My Heart" (Fox). Aldine may go dark after "Vagabond King," thus leaving the town with only one \$2 house.

Estimates for Last Week
Mastbaum* (4,800; 35-50-75) —
 "Street of Chance" (Par). Picture
 liked by critics but took a whale of
 a drop from preceding week, when

Stanley (3,700; 35-50-75)—"Son of the Gods" (FN) (2d week). Barthelless picture dropped from \$32,000 to \$18,000, but may hold something

Boyd (2,400; 35-50-75)—"Anna Christie" (M-G) (1st week). **Raves** and \$33,000.

Fox (3,000; 90) — "Happy Days" (Fox) (1st week). Another smash; over \$40,000 claimed.

Aldine (1,500; \$1.50) — "Vagabond King" (Par) (3d week). In second full week eased to \$10,000, and out

Erlanger (1,900; 50-75)—"Sergeant Grischa" (Radio) (1st week). Critics enthusiastic but trade not up to expectations; however, held for second

Earle (2,000; 50-75) — "Blaze o' Glory" (Sono-Art). Not what was hoped for, with Eddie Dowling in person; about average at \$21,000.

Karlton (1,000; 50)—"Phantom of Opera" (U) (1st week). Biggest week in a year; \$7,900.

MAINSTREET AHEAD IN K. C. WITH \$23,500

Kansas City, March 11.
Two shoot-'em-ups, two stage
stories and a clever domestic com-
edy in the downtown last week

At the Midland "The Bishop Murder Case" was silver screen patron.

der Case was given sweet notices and newspaper breaks, but failed to develop any great draw. Starting of Lent and calling of a general strike by the building construction unions resulted in a strike with

Newman started "Vagabond King" for single week at \$1 top. Later it will be at the Royal, another Publix house.

Estimates for Last Week
Loew's Midland—"Bishop Murder Case" (M-G-M) (4,000; 25-35-50-60)

—Papers gave cast and picture strong reviews, but result unsatisfactory. Lita Grey Chaplin on stage, but here before within the year, and edge off. \$16,800.

Mainstreet — "This Thing Called Love" (3,200; 25-35-50-60). Spicy comedy, with stage show, Rin-Tin-Tin and vaude. \$23,500.

Newman — "Roadhouse Nights"

(1,980; 25-35-50-60). Title did not appear to have any draw, although picture given good reviews. Critic resented slurring references to newspaper men in the dialog. \$13,400.

Pantages—"Peacock Alley" (2,200; 25-35-50). Mae Murray's first talker; registers nicely in dialog and songs. Dances, too, and how! Musical stock on stage. \$12,200.

Royal — "Dangerous Paradise" (Publix) (840; 25-35-50). Good entertainment. Trade just fair. \$4,700.

Roxy's Bad Drop to \$73,400 Last Week Sent That House for the First Time Under Par.—\$75,900

Last week will be memorable, if at all, for the low gross of the Roxy rather than any high marks anywhere else, although exception must be noted in the case of the Strand, which had a neat \$40,400 with "General Crack".

Those empty seat blues were checked at the Roxy in the retarded net of \$73,400, close to low tide for this mammoth groto.

Willma Banky ("A Lady To Love," although deemed a good entertainment, did only so far as the Capitol amounts \$70,000 with "Slightly Scarlet" presented in view of the prevailing situation, wholesomely okay.

Of the 12 pictures insignificant matinees were generally felt in totals. Two new ones, "Mamba," and "Song Of The Heavies" (Fox), this week. Will Hays extended the run of the English melodrama "White Cargo," at the Cohan, one by favoring it with his disapproval. Picture proceeded to bill itself as "forbidden" by Will Hays but on view twice daily at this theatre.

Estimates for Last Week

Astor—"Rogue Song" (Metro) (1-120; \$1-42) (7th week). Picture will be released for general exhibition immediately. First engagement of type started Saturday in Cleveland. Bookings in 50 cities contemplated, although lines of Paramount's "Vagabond King." How this will affect Astor engagement problematic. Demand for seats up to date considerably. Metro not overboard on pictures of \$2 weight at present, although "March of Time" and "Another" are being shown in two entries. Last week "Rogue" around \$18,000. Liberal.

Capitol—"A Lady To Love" (Metro) (4-620; 35-50-75-\$150). Newest version of "They Knew What They Wanted." Willma Banky pinch-hitting with Metro and liked in part. \$57,800.

Carroll—"Puttin' On The Ritz" (RKO) (1-018; \$1-42) (4th week). Finding box office response at scale and standing up nicely against budding Spring weather which socks milder. Week-end report better than previous similar period. Around \$12,000.

Among the "Disraeli" (WB) (922; \$1-12) (22nd week). Dean of reserved seats has yet to develop any serious fatigue. Off little but remarkably steady in sixth month. Around \$11,000.

Cohan—"White Cargo" (W. P. E.) (1-400; \$1-42) (4th week). Low scaled with heated theme magnetized some male patronage. Not \$5,000; house may get a show next week.

Colony—"Undertow" (U) (1-900; 35-50-75). Mary Nolan in heavy melodrama. "Cohens and Kellys in Scotland," current, will be held over.

Criterion—"Vagabond King" (Par) (1-018; \$1-42) (4th week). At this stand, \$16,400 complimentary.

Embassy—Newsreel House (Fox) (2-000; 50-85). Grossed fairly steady within \$7,000-\$8,000 bracket.

44th Street—"Song Of My Heart" (RKO) (1-400; 35-50-75). Good mack picture opened last night (Tuesday). Handled by J. J. McCarthy and Joe Sherry.

Gaiety—"Mamba" (Tiffany) (808; \$1-42). Tiffany's best cast since taking home, Eleanor Boardman, and Herschell and Ralph Forbes. Plugging it as first dialog drama in Technicolor. Opened Monday night featuring "Trojan Horse" which finished its third week under \$200.

Globe—"Sergeant Grisham" (Radio) (1-065; 35-50-75). Opened Friday and generally planned. Too sombre, cast of comers.

Paramount—"Slightly Scarlet" (Par) (3-665; 35-50-85). Very acceptable \$15,900. Held over 9 above the lady and gentleman jewel thieves. Stage held Russian "Chauve Souris" troupe.

Revue—"Bo Yourself" (UA) (2-000; 35-50-65-85). Fannie Bruce picture opened Thursday. Divided into two parts. \$13,400.

Rivoli—"Love Parade" (Par) (2-000; 35-50-65-85) (2nd week). Considering long previous \$2 run at Criterion \$40,000 good business. "Way-We-Go" (Fox) (1-400; 35-50-75-\$150). Picture names to bolster this one; \$73,400 close to Roxy's low record. Currently big picture in celebrity news.

Savoy—"The Great Gatsby" (Fox) (1-400; 35-50-75). First of series of two with one of those splendid birthday parties and "Such Men Are Dangerous."

Standard—"General Crack" (WB) (2-000; 35-50-75). Invoked considerable turnout at pop scale, going to \$40,000. But not above.

Warners—"Song of the West"

'ROADHOUSE NIGHTS' NO SEATTLE PANIC, \$10,000

Seattle, March 11. (Drawing Population, 450,000)

Weather: Good and Dry

Good attractions ruled and receipts weren't bad last week. Seattle announces name change to Paramount, March 14, celebrated second anniversary the past week with added "evolution" show, showing progress of films, talkers and stars. Advertised heavily along with "Roadhouse Night" (Par).

Liberty is still using party of printer's ink for colorful billing on "Say It With Soners." Again surprised showmen with big draw. It's second run, after a great run at the Music Box many months ago.

Dave Heimlich is the new manager at the Coliseum.

Estimates for Last Week

Seattle (Pub) (3,105; 25-60) "Roadhouse Nights" (Par) Bally-Southern, March 14, extraordinary observance; \$10,000; ordinary.

Fifth Ave. (Fox) (2,500; 25-60) "She Steps Out" (Fox). Jackie Souders and "Desert" Idea; fair at \$12,000.

Fox (Fox) (2,500; 25-60) "Devil May Care" (M-G) (3d week). Should have been big; \$2,000; holds over for 3d week.

Blue Mouse (Hamrick) (900; 25-60-75) "Murder on the Roof" (Col). Did \$4,000.

Music Box (Hamrick) (1,000; 25-60-75) "Green Goddess" (WB) (2d week). Started to weaken, and at \$15,000 taken out last week.

Liberty (Jensen-Von Herberg) (3,000; 15-25-35) "Say It With Soners" (Fox). Considered remarkable for second run at \$10,200, good.

Coliseum (Fox) (1,800; 25-35) "Seven Days Leave" (Fox). \$2,200.

Metropolitan (Pub) (1,200; 25-60) "Dangerous Paradise" (Par). Total was \$4,500.

Orpheum (RKO) (2,700; 25-60) "The Furies" (Radio). Good for \$10,500.

'WOMAN RACKET' FLOPS; TAKEN OFF IN PORTLAND

Portland, Ore., March 11. (Drawing population, 400,000)

This burg has become "lobby-minded." No house has yet put in line good picture and the Public Portland looks like a carnival in decline, littered up with gadgets and "B" pictures.

Brought out its stage band for performance in the lounge from 10 p.m. to midnight, Mondays. Stunt proved so popular that Wednesday's show added. Floyd Maxwell, Fox city manager, met the Public and drew up opposition to new picture paper ads and more exploitation.

Event of the week was the quick flop of "Woman Racket" (Fox) at \$1,000.

Estimate for last week

Broadway (Fox) (2,000; 25-60) "Devil May Care" (M-G). Drew well, getting mat crowds; big at \$15,000, top for town.

Orpheum (RKO) (2,000; 25-60) "Grande Parade" (Pathe), clicked; \$12,500; good.

Portland (Public) (3,000; 25-60) "Roadhouse Nights" (Par). Okay, public weary of gangster films.

United Artists (Parker-Fox) (1,200; 25-60) "Happy Days" (Fox). Had good start and will hold for short run; \$10,000; big.

Alder (Parker-Fox) (1,200; 25-60) "Blue Mouse" (Hamrick) (900; 25-60-75) "Woman Racket" (Fox). Taken off after 2 days. 2d run "Anna Christie" finished week \$5,000.

Rialto (Public) (1,500; 25-60) "Other Tomorrow" (M-G). Failed to get much attention; \$2,500; bad.

Blue Mouse (Hamrick) (900; 25-60-75) "Murder on the Roof" (Col). Fair biz; \$3,800.

Blue Mouse (Hamrick) (900; 25-60-75) "Green Goddess" (WB). Good week at \$4,200.

Oriental (Metromedia) (2,700; 25-35) "Awful Truth" (Pathe). Well enough; \$4,500.

Dufwin (Duffy) (1,400; 25-35-65) "Way-We-Go" (Fox). Not named.

Peggy Steps Out, with author, Ethel Clayton, in lead; good week at \$5,100.

(WB) (1,360; \$1-42) (2nd week). Not for long. Molasses pace, \$14,400.

Winter Garden—"Green Goddess" (WB) (1,434; \$1-42) (4th week). Ariles rajah melodrama doing okay, \$18,000.

DENVER TAKES WESTERN

Other b. o. Pictures Did but Fairly Last Week

Denver, March 11. (Draw Pop.—400,000)

Weather—Fair

America turned in a gross better than average on "The Lone Star Ranger." Folks liked "Happy Days" at the Aladdin.

Estimates for Last Week

America (Huffman) (1,500; 20-35-50) "Star Spangled Banner" (Fox). Westerns going fairly good; \$6,000.

Aladdin (Huffman) (1,500; 35-50-75) "Happy Days" (Fox). No reason to complain.

Rialto (Public) (1,040; 20-40-50) "Dangerous Paradise" (Par); \$4,100.

Faber (Bennett) (2,900; 25-40-60-75) "Second Wife" (Radio). Better than average; \$5,500.

Seventh Street (RKO) (1,400; 50) "Dangerous Paradise" (Par). Failed to excite much enthusiasm; around \$1,500.

Orpheum (RKO) (2,890; 50) "Let's Go Places" (Fox) and vaude. Weaver Brothers' act the real draw; \$15,000, big at low scale, but means red.

Seventh Street (RKO) (1,400; 50) "Dangerous Paradise" (Par). Picture pleased, but not enough to carry house over to winning side for ledger; about \$4,500.

Orpheum (RKO) (2,890; 50) "Ven-geance" (Col) and vaude. Satisfactory, but minus boxoffice lure; around \$4,500.

Lyric (Public) (1,300; 40) "Kibitzer" (Par). Drew fairly well; maybe \$4,800.

Orpheum (RKO) (2,890; 50) "Unholy Night" (M-G). One of houses very best weeks; \$3,200.

Orpheum (RKO) (2,890; 50) "Show of Shows" (WB) first half; "Love Parade" (Par) second half. Around \$3,000.

Orpheum (RKO) (2,890; 50) "Romance." Poorest week of season; \$3,000.

LEGIT IN ST. LOUIS

City Had Several Stage Shows Last Week, but Pictures Held Up

St. Louis, March 11. (Drawing population, 1,000,000)

Business pepped up at most houses last week, despite special lightings. Matinees were better.

Richard Rialto, Eddie Cantor at the American and Guy Bates Post at the Orpheum (stock) packed them in.

Lumaxxon (RKO) (2,890; 50) "Let's Go Places" (Fox) and vaude. Weaver Brothers' act the real draw; \$15,000, big at low scale, but means red.

Seventh Street (RKO) (1,400; 50) "Dangerous Paradise" (Par). Picture pleased, but not enough to carry house over to winning side for ledger; about \$4,500.

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Orpheum (RKO) (2,890; 50) "Show of Shows" (WB) first half; "Love Parade" (Par) second half. Around \$3,000.

Orpheum (RKO) (2,890; 50) "Romance." Poorest week of season; \$3,000.

Imperial picked up \$9,500 with "Strictly Modern," and the Orpheum took \$4,000 on "Painted Faces."

Orpheum (RKO) (2,890; 50) "Verdun," war picture, that is being held for usual with \$4,000.

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'7 Days Leave, \$54,000, Chl. Surprise; 'Anna,' \$33,900—'Parade Down \$10,000

"BLAZE GLORY" GOES FLOPPY IN FRISCO

San Francisco, March 11.

Generalization impossible locally last week, but some houses were in the money. Others were not. As usual, the big capacity Fox tilted the greatest share of the available currency.

"Sergeant Grisham" fell down at the Orpheum, while "Vagabond King," a tremendous publicity show behind it, set a new mark at the St. Francis.

Estimates for Last Week

Fox (5,000; 60-65-75-\$1) "Girl Said No" (Metro). Biggest gross on the coast had good bet and clicked \$51,000.

Warfield (Fox) (2,472; 50-65-90) "Blaze of Glory" (Sono-At). Eddie Dowling picture flopped. House dropped to around \$10,000.

Granada (Public) (2,698; 35-50-65-\$1) "Only the Brave" (Par). Gary Cooper in person opening day. Nice enough, \$15,000.

California (Public) (2,200; 35-50-65-90) "Roadhouse Nights" (Par). San Francisco didn't know names.

St. Francis (Public) (1,375; 35-50-65-90) "Vagabond King" (Par). Scale slightly tilted to \$20 with opening priced at \$2.50. Over \$20,000 for house record.

Orpheum (RKO) (2,700; 35-50-65-90) "Case of Sgt. Grisham" (Radio). Barely 7,000, and yanked at end of first week. Simply failed to ignite.

Golden Gate (RKO) (2,485; 30-60-65-90) "Officer O'Brien" (Pathe). With four acts of vaude, combined valued at \$18,000, eminently okay.

Embassy (Wagnon) (1,855; 60-65-90) "General Crack" (WB). Crowded houses in week at \$14,000.

Davie (Wagnon) (1,150; 35-50-65-90) "Second Choice" (WB). Average house take, around \$7,000.

Casino (Ackerman & Harris) (2,400; 40-60) "Ship from Shanghai" (M-G). Very big here this, \$11,600.

LENT HURTS MONTREAL; "BLUES" BIG AT \$17,000

Montreal, March 11. (Drawing Population, 600,000)

Weather: Mild

Another poor week. Lent, and the outlook is not particularly good for the next month or so. Neighborhoods, on the other hand, are doing turns well, a number breaking records.

Loew's hi-hatted the rest of the first runs with \$17,000 on "Navy Blues." The vaude accounted for a big piece of the receipts. Palace has been running musicals lately, and "Hit the Deck" (Pathe) has been doing well.

"Hit the Deck" had capacity first three days, but Ash Wednesday nose dived and Palace of vaude fell fair. "Happy Days" at the Capitol, attracted by reason of big array of favorites popular here, but could only bring in around \$15,000. Princess had trouble some nights with sound, but on whole did well with "Awful Truth."

Imperial picked up \$9,500 with "Strictly Modern," and the Orpheum took \$4,000 on "Painted Faces."

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Chicago, March 11.

The Chicago came back strong last week, grabbing a nice \$54,000 on "Blaze of Glory," a weak boxoffice picture, "Seven Days Leave."

B. & K. was afraid of the film, and built a strong show on "Blaze of Glory," running 60 minutes, and plugging the stage above the flicker. Picture drew nearly getting a record from the carriage trade.

Roosevelt had correct attendance figures last week, but the money gross was cut because of the extreme length of the show with "Anna Christie." House took a hot \$33,900 for the runner-up position in loop grosses. Oriental couldn't do anything with "She Couldn't Say No," squandering \$22,000. Picture dropped off after an excellent start.

"Love Parade" slumped \$10,000 on its second week at McVey's. Picture is not clicking as per hopes. United Artists took it on the button for its lowest gross in months, earning only \$13,900, just two grand above its record low. Picture was "Sergeant Grisham."

"New York Nights" dropped to \$11,800 in its second week at the Woods and was yanked. Replaced by "Collyer and Kellys in Scotland" (U). House is also running travel, "Up the Congo," banking on the underdog picture.

Boyd meant much at the State-Lake in "Officer O'Brien," house taking a nice \$15,000.

Estimates for Last Week

Chicago (Public-B. & K.) "Seven Days Leave" (Par) stage show (4-400; 55-85) (1st week). Very big, and a surprise; \$54,000.

McVicker's (Public-B. & K.) "Love Parade" (Par) (800; 60-85). Dropped badly on second week; another slump and it'll go out; "Sally" (Pathe) to replace it.

Monroe (Fox) "Peacock Alley" (Tiff) (1,200; 50-85). First Tiffany picture to replace it.

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Sensational Boom in Amusement Shares Halts in Short Session; Minor Declines From New Peaks

By AL GREASON

What had started as a sensational boom in the amusement group of stocks—a boom of such scope that it stood out as the feature of the entire market—was halted yesterday when the course of trading turned irregular.

Best explanation of the immediate phase seemed to be that the advance by its speed and extent had generated its own corrective. At that, recessions were of minor proportions, chiefly a drop of about 4 in Loew which had progressed with dizzy speed under downtown group manipulation, with the promoters working in the open on the maneuver widely tipped among the rank and file of speculators.

Warner, Loew, Off

Warner slipped from its new top of 73 to 71, but nowhere did the irregularly seem to bear evidence of anything like the end of the group movement. As against the declines cited new favorites were brought forward. Loew, Loew Industries on big turnover finished the short session (market closed at 12:30) as a mark of respect to the late Chief Justice (left) with a gain of 1½, after marking up a new top for the year of 27½, within a fraction of its top of last year's boom. Concern had just published a favorable income statement.

Another new bull drive appeared simultaneously in both the Pathe stocks and in Shubert, the latter going to 18, or more than double its 8 point of a few months ago. Effort was made to find a connection in the parallel forward march of these two issues, but nothing was to be learned either in the trade or in the financial district of new developments. Talk of a new association had been put up to officials of both concerns, and met with denials. Future business was being done on the feeling that something may be working in the background.

RKO gave way slightly after touching the new top of 58½ for the session, but it was not clear in other directions that the operation here is still active and the market has still some distance to go. Even with the rest of the market easing, Keith-Orpheum preferred held all its big gain, while Orpheum preferred in relatively heavy dealings for that inactive stock added a point to the 8 it had picked up in one week. Both senior stocks are convertible into RKO. Goal of the clique in RKO is said to be 50, although this is guesswork.

The convertibility feature in the bond division also gave a good appearance, with the Warner bonds on the curb gaining another point and both the Shubert and Loew interest obligations scoring progress.

Monday's Boom

Signal came sharply Monday that the period of accumulation had reached the climax of its current phase and the entire amusement group had broken loose from an uncertain market headed upward. If anything were needed to make the fact certain it appeared in the figures for the day when the leaders topped even their best of last week, turnover for the main amusement stocks on the Exchange was but a shade under the previous day's, and the aggregate gain for the session on 10 theatre stocks amounted to about 23 points. This new gain came on top of substantial advances during last week's rally. Many of the amusement pivotal issues not only new tops for 1930, but in several cases past their best for the boom of 1929.

Warner Bros., churning about in blocks, got to 73 and held near that level, more than 8 points above its level for the climax of the Coolidge boom. Loew Industries, which was even more sensational, at 83½, its Monday top, it was within less than a point of the pinnacle reached when Fox was buying it with a free hand and reaching for stock.

Most spectacular of all was the performance of R-K-O, making the record turnover of 162,000 shares in a single session. Loew's stock moved up 3 points to 83 where it closed Monday. Drive here was coincident with the publication of the company's balance sheet for the first year of operation under the new management, showing 1930 earnings so far at a high rate and plenty of

Yesterday's Prices

Leading Amusements			
	High	Low	Last
17,400 Gen. Film	27½	26	27½
11,800 Fox	33½	32	33½
10,000 Fox	33½	32	33½
5,000 Gen. Ind.	44½	43	44½
100 R-K-O	83½	82	83½
12,200 Loew	73	70	73
10,000 Loew	73	70	73
20,100 Pathe	18	17	18
8,000 Pathe	18	17	18
70,000 RKO	38½	38	38½
8,000 RKO	38½	38	38½
56,400 War. B.	72½	70½	71

\$175,000 War. B.—1104 1104½ 1104½
12,000 Keith — 81 80½ 81
12,000 Keith — 81 80½ 81
30,000 Fox — 50½ 48½ 50½
1,400 Fox — 8 8 8½
5,000 Fox — 45½ 44½ 44½
Fox script on Exchange: \$1-100 at 88, up 4.

Fox Hangs Back

R-K-O officials have several times denied any intent in this direction, but a basis of some sort of connection with the part R-K-O and American Tel. & Tel. may play in the ultimate settlement of the Fox affair.

There are shrewd traders downtown and in Times Square who are sure the stock is destined to be an outstanding issue in the spring advance, performing feats matching the feats of the last year's boom. The stock has been pushed up through successive highs and seems able to absorb profit taking and the inevitable short selling without even slackening the pace of its advance.

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Goldman-Sachs at Monday's best of 46½ was up more than 7 points from last week's low and was turning over in big blocks. One explanation that found credence in Times Square was that Goldman-Sachs had closed its interest in Warner Bros., purchased a long time ago and giving the Trading Co. the privilege of taking over a lot of Warner at 23. Such a turn would give the Goldman-Sachs investment people a handsome profit. Good reports have been circulated that the other holdings such as Shenandoah and Blue Ridge. Anyhow this long technical setback, which was under big shot manipulation more than a year ago. One prediction that may be as good as another is 100 by August 1, when the present analysis is that it should go to around 76 before it meets the usual technical setback, bringing warner there probably to around 66 before the advance is resumed.

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Paramount has taken a modest part in the recent upturn. The story about is that its sponsors would like to see it quiet and steady instead of getting into the fast moving company that would attract a weak following which would subject it to violent fluctuations. The clique is supposed to be biding its time and satisfied with the long pull.

Public Coming
Last week's increase in the brokers' loan total of \$94,000, more than 100 per cent increase, gradually becoming bolder in its participation and it apparently was the catalyst of the increase in the many pools their bunch that the time was ripe for a spring demand. The brokers' making no bones about knowledge of an operation.

First quarter earnings will be made presently and they are pretty sure to make gloomy reading. Earn-

(Continued on page 25)



BEN DOXA

The Convivial Inebriate
"The Jolly Drunk"
Now appearing in Jack Partington's "River Blues."
This week (March 7), Stanley, Jersey City.

Direction: Wm. Morris

ENGINEERS STILL CHASE ARC LIGHTING NOISES

Hollywood, March 11.
Work of writing prescriptions for noisy arcs has been started by O. K. Buck and E. G. Alberts, of the Department of Water and Power.

L. E. Clark, of the Academy, tests at Tec-Art and Radio were the first of a series taking the engineers through 14 coast studios. Special apparatus has been designed so generators can be tested without interfering with production activities. Facilities for listening to arc lights and similar equipment used in investigating camera noises.

Preliminary survey by L. E. Clark, named to represent the producers-technicians committee, revealed how important a part carbon arcs play in contemporary set lighting. Fox is the only studio using 90 per cent. arc lighting. Studios use 25 to 50 per cent. arcs, seven others have 6 to 10 per cent. arcs while Warners and First national use none at all.

Three types of filters are being used to keep generator hum out of the microphone. Majority of the studios place individual choke coils on each lamp. Pathe, Tec-Art and Educational are using chokes which handle groups of lamps. Metro-politan and Fox are experimenting with the removal of commutator ripple at the generator.

Municipal power engineers have been working on this basic form of silencing at the studio, but are dropping this work temporarily to conduct the tests for the Academy and prescribe immediate remedies for carbon light noise.

'VAGABOND' AT \$1 GETS N. O. HIGH \$27,000

New Orleans, March 11.
(Draw Pot, 500,000)

Weather—Ideal
Mardi Gras helped all the local houses last night. Incidentally aided the Saenger to smash all records for the past year with "Vagabond King" at an admission advanced to \$1. The feature went past \$27,000.

Loew's state grossed over 19,000 with "The Sky Hawk" which meant a handsome profit. Fair weather helped "The Grand Parade." Picture was helped to its showing by the visitors in the city.

Corinne Griffith and "Lilies of the Field" proved an excellent draw for the Strand, which did over \$6,000. Rudy Vallee and "The Green Goddess" a nice showing for the small house.

"DEVIL" LIGHT

Gross, \$3,500, Off in Small Town, Tacoma, Last Week

Tacoma, March 11.
(Drawing Population, 125,000)

Weather—Fair
Rialto stepped forward with "Devil May Care," last week. Pantages and "The Green Goddess" a nice showing for the small house.

Estimates for Last Week
Pathe (25-30)—"No, No, Nanette" (FN). Good at \$8,000.

Blue Mouse (Hamrick) (650: 25-30)—"The Green Goddess" (WB). Artistic; \$4,700.

Rialto (Fox) (1,250: 25-35)—"Devil May Care" (M-G). \$3,500; off.

Colonial (Fox) (850: 25)—"Burning at the Stake" (Richard Aronson); fair at \$2,000.

Pat O'Malley "The Fall Guy" Radio.

News From the Dailies About HOLLYWOOD

Through "Variety" now printing a four-page special bulletin weekly in Hollywood, placed with the regular news "Variety" upon arrival Saturday, considerable of that Bulletin's matter of national interest is rewritten into the News of the Dailies below. According to the department has been dated over to the attorneys of the Dailies page and placed instead in this Picture Department, where it will continue weekly.

Mabel Normand left her entire estate to her mother, Mrs. Mary Normand, according to the terms of the will when opened.

Sam Goldwyn bringing Busby Berkeley here from New York to stage the dance numbers in "Whoopee."

Joyce & Selznick behind a new studio casting director to be published under the name of "General Casting."

Harry Levitt of Levitt-Cline Co., and Dwayne Esper to produce commercial talkers.

Bed Bard, pictures, pleaded guilty to failing to pay a proper income tax and was given 90 days to pay a fine of \$250. Fox director, pleaded guilty to a similar offense and paid a fine of \$400.

Emory Johnson, former director, acquitted—on charges of failing to provide for his wife and three children when it was proven he had contributed \$76 a month for their support.

Tiffany will make German, French and Spanish versions of "Journey's End" in Europe.

Douglas Fairbanks' next picture will be "The Sign of the Cross" in Murieta, California bandit. Lupe de Tovar for female lead.

Ann Harding is collaborating with Rollo Lloyd on the adaptation of "Jane Eyre," her next for Pathe.

Universal secured screen rights to "East Is West." Picture is to cost around \$50,000.

Pauline Wagner, pictures, brought suit against the Yacht and Motor Sales Corp. for \$1500, charging they moored her boat in an unsafe place and it sank as a result.

Ernest Westmore, makeup artist, ordered to pay \$125 a month alimony to his first wife, Mrs. Vera Westmore, and \$25 monthly on back payments due. A \$600 damage suit was filed at the same time by Joe King, photographer, for breaking his camera at the wedding of Westmore to Ethelyn Claire.

The case of Dallas Van Cleve, pictures, accused of burglary, was dismissed after two juries disagreed.

John Francis Dillon, director, paid \$100,000 for making alleged false income tax returns. Warner Oland paid the same amount for the same offense.

Tom Mix paid the government \$174,420 in deficiency tax and penalties for failing to pay taxes. Mix was to pay a proper income tax for which he was fined an additional \$3,000 in Federal Court.

Yvonne D'Arcy, pictures, who lost a \$200,000 attachment suit against "Way Out" faces deportation to France for overstaying her six-month permit.

Trial of the divorce suit of Ruth Santell against Al Santell, director, was continued until April 1, when the court was informed the director was on location in Utah.

An active movement is on in all major studios to retain permanent musicians on a guarantee basis, with the musicians on call to work at any time.

No more air tie-ups for Fox West Coast theatre premieres. Circuit will buy its own time for broadcasting in the future.

Los Angeles grade and high schools are being wired for sound pictures. None wired so far.

Gene Buck, J. C. Rosenthal, Nathan Burkan and George Maxwell of American Pictures, coming out here for meeting with Hollywood writers.

A Columbia will release the Buck Jones series which Sol Lesser is to produce. "Tennessee's Partner" is the first.

Frank Easton, known on the New York stage as Frank Benston, is out of the "Polities of 1930" after one week.

C. Gardner Sullivan accepted a settlement of his contract as scenario head of Universal. Del Andrews, supervising editor on the lot, is also off the payroll, having

resigned. Four writers have been given two to four weeks' lay-off.

Richard Talmadge will produce a series of his adventure talkers, starting on April 1.

Henry Hanigson, for three years general manager of Universal, is now general business manager for Inspiration Pictures.

"Hell's Angels" will finally reach the screen here early in May, succeeding "The Rogie Song" at the Chinese.

Irving Thalberg intends leaving around May 1 for a three months' trip to Europe.

Universal and M-G-M claim the right to produce a talking version of "East Is West." The matter has been turned over to the attorneys of both companies to work out an adjustment.

Glenn Swanson's "What a Widow!" was shot in three days as a dress rehearsal. Plan, first time used in pictures, was to find out what he had in the film. Changes in dialog and action were made, and then shooting began on actual production.

Actors' complaint committee of the Academy at a meeting disapproved of the plan suggested for players' release for a picture and turned the matter over to the production, unless paid for the time intervening.

Louis Cohen, general manager of Universal Theatres, is here to confer with Carl Laemmle on the leasing of his company's theatres in Washington and Oregon and for decisions on New York houses for future extended runs.

Alexander Pantages' plea for release on pending players' appeal from the verdict which found him guilty of attacking Eunice Primrose was denied in a decision handed down by Division One of the State Appellate Court.

Mae Murray filed suit against Tiffany Production, asking for \$175,000 damages on charges that the production's reputation was injured by the way "Peacock Alley" was produced, and for the failure of the company to exercise its option on her services.

Due to a shortage of original scenarios, four writers are considering a plan to compensate writers on a royalty basis similar to that practiced by producers of stage plays. The plan would give the higher calibre writers an incentive to give their best, and thereby reduce the risk of producing flops from the pens of hack writers.

Paul Nelson, graduate of Beaux Arts, brought here to "art direct" "What a Widow."

Radio's "Radio Revels," costing \$750,000, changed to "The Cuckoos." New title deemed more b.o.

Dorothy Janis, screen, will marry Wayne King, a film leader at the Aragon ballroom, Chicago.

Fox's all-English revue, with Beatrice Lillie and George Formby, will be called "Are You There?"

Moran and Mack's second for Par will be titled "Anybody's War" in which two Black Crows in the A. E. F.

Arthur Richman, playwright, out here for M-G-M.

Del Lord with Warners to direct one-reel comedies.

Earle Kenton, director, quit Col, and is free-lancing.

Some studios getting rid of stock companies. Long lists of contract players found impractical with producers figuring it cheaper to engage talent as required. As many as 75% of contracted players are being let go for a time in the major studios, it is claimed.

Following contract players let out at Warners: Pauline Frederick, Myrna Loy, Monte Blue, Betty Compson, Louise Fazenda, Patry Ruth Miller and Mary Byron. At F. N. those released are Jack Mulhall, Dorothy Mackall and Corinne Griffith. More trimmings due.

"NO SHORT SUBJECT HAS OCCASIONED MORE COMMENT IN MANY A DAY"—Ex. Daily Review.

The MASTER SWEEPER

with **CHESTER CONKLIN**

JUST another demonstration of Vitaphone Varieties leadership in short length features.

"No short subject has occasioned more comment in many a day. Clever satire, splendidly played. Type of short subject which illustrates the possibilities and the values in the briefer length pictures. It has cleverness, brains and is tremendously amusing."

—Ex. Daily Review

"Gets the laughs."—Zits

"Droll and amusing. Distinctly different and will find an easy welcome. Outstanding satire."—Variety



Another
sensational
subject
that you can bill like a
feature.

ANN
PENNINGTON
in
"HELLO
BABY"

Pack your house with
this deluxe two-reel
musical comedy.

TECHNICOLOR

Presented to the
Master Sweeper
in recognition of
his great work
after the
Lindbergh
parade.



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★ ★ ★ *Presenting* **THREE MORE**

WARNER BROS. *present*

UNDER A TEXAS MOON

*Selected as the premiere
attraction for Warner Bros.
Winter Garden ▲ change of policy*



"The **SECOND FLOOR MYSTERY**"

featuring

Hollywood's Most Romantic Couple
GRANT WITHERS; LORETTA YOUNG

and a great cast including H. B. Warner, Claire McDowell, Sydney Bracy, Crauford Kent. A new kind of baffling mystery story from the famous novel "The Agony Column" by Earl Derr Biggers. Screen dialogue by Joseph Jackson. Directed by Roy Del Ruth.



Hold Everything . . .

for

"HOLD EVERYTHING"

with

WINNIE LIGHTNER • JOE E. BROWN



SENSATIONAL MONEY-MAKERS!

will be hailed as one of the season's greatest pictures. It's a fascinating tale of a gay two-gun Lothario who makes the famous heart wreckers of history look like boy scouts. A glamorous singing, talking Technicolor production with

FRANK FAY, RAQUEL TORRES,
MYRNA LOY, NOAH BERRY,
FRED KOHLER, ARMIDA, TULLY MARSHALL.

And hundreds of ravishing señoritas.
Adapted by Gordon Rigby from the
story by Stewart Edward White.
Directed by Michael Curtiz.



"THOSE WHO DANCE"

TIMELY—VIVID—GRIPPING

with

MONTE BLUE

LILA LEE • BETTY COMPSON • WILLIAM
BOYD • DE WITT JENNINGS • WILLIAM
JANNEY • WILFRED LUCAS

Fearless guardians of the law fighting fire with fire—matching wits and nerve with a desperate band of racketeers. A daring expose of an amazing phase of underworld life. From the famous story by George Kibbe Turner. Adapted by Joseph Jackson. Directed by William Beaudine.



Coming!

AL JOLSON

in **"MAMMY"**

A Box-office Combination that can't be beat.

"Vitaphone" is the registered trade-mark of The
Vitaphone Corporation designating its products

Loew's Installing Colorama in De Luxe Houses for Stage Effects

Loew's is planning to install Colorama equipment in all its de-luxe houses for use in units. Wherever adaptable it will place the equipment instead of spots for interior decoration and effects.

Details are being worked out by the Loew production department to use the unique lighting process in another unit as a follow-up to "Color Rhythm," at the Capitol, New York, last week. In that stage show Loew's demonstrated what could be done with electricity. Big scenic effects, with much more money spent, and stress laid entirely on Colorama and what it can do with lights, are planned for the follow-up show.

Arthur Knorr, who put together "Color Rhythm" is working on the show, the title of which will in some way denote scenic and lighting such as possible "Lights and Shadows." When that unit opens the big push will be put behind Colorama to exploit it as a new lighting medium, it is understood.

Loew's has the Colorama effect exclusively. According to reports, there has been some difficulty in arranging satisfactory terms with the National Lamp Work, subsidiary of General Electric, in control of the process, but only minor details have to be settled.

Present intention is not to use Colorama in units every week following opening of the next, although later on, perhaps next season, this may be done. Meantime Coloramized units go out every month or six weeks. House electricians over the deluxe circuit will be able to work the shows, it is said, avoiding for Loew's the necessity of engaging special men.

During the week's showing of "Color Rhythm" at the Capitol, representatives of many chains and other interests, looked it over.

UPSTATE EXHIBS ALLEGE FILM CONSPIRACY

Lorine Stahley and Elmer Loritz, former operators of the Monroe, Rochester, N. Y. were denied a change of venue by the New York Supreme Court in the suit brought against the two exhibitors by the Fox Film Corp. to collect \$13,072 alleged due on film rentals. The exhibitors through their attorney have asked that the action be shifted to Buffalo. Fox's suit is based on three separate contracts for films.

At the same time that they asked for a change of venue, Stahley and Loritz interposed an answer claiming conspiracy and interdicted a counter claim for judgment against Fox for \$200,000. They allege Fox withheld films from them, along with other major producing companies following the refusal of Stahley and Loritz to obey an edict of the Buffalo Film Board of Trade against the two exhibitors in favor of the Pathe Exchange.

By this alleged action on the part of Fox, Stahley and Loritz allege they were unable to secure pictures for exhibition and were finally compelled to break the lease on the Monroe theatre and retire from the business. In putting forth this defense, they cite as a basis for the conspiracy charges the recent Thatcher ruling which declared film arbitration under the old standard exhibition contract illegal.

McCormack Openings

"Song o' My Heart," the John McCormack picture, opens in Philadelphia and Boston the latter part of this month.

Fox feature is due at the Fox-Locust, Philadelphia, March 20, and at the Majestic, Boston, March 24. It will play both cities at a strict \$2 top night. Film opened in New York at the 44th Street last night (Tuesday).

Further premieres are at the Chinese, Hollywood, in April, and in London about June 1. Both of these spots will also be twice daily show-

Christies' Full Lengths

Hollywood, March 11.

With no release set yet for their 1930 short product, Al and Charles Christie have a number of feature lengths in sight.

"Charles's Aunt," announced for a remake, will be the first. The feature lengths produced by the brothers last year numbered but two.

THIRD THEATRE BONDING CO. FLOP IN CHI.

Chicago, March 11.

American Bond and Mortgage Co. has gone into the hands of receivers. This is the third crash among prominent Chicago theatre bonding houses, with Garard Trust Co. and Leight & Co. preceding. Slack bond sales forced all three into receivership.

The three firms were prominent locally in underwriting-theatres, each having built several important picture spots. Garard Trust built the Midwest, Drake, Lawndale and others; Leight company built several, and among the more prominent houses underwritten by the American Bond and Mortgage Co. were the Northcenter and State in Hammond, State was recently wrecked by a bomb.

Several firms were reported placing 100% mortgages on theatres.

Tom Moore Settles Large Tax Claim

Washington, March 11.

Tom Moore, former exhibitor and still owner of the Rialto here, has settled his long drawn out tax fight with the government.

Board of Tax Appeals ruling that Moore's claim of deductions of \$155,000 was okay. But it also ruled that on two other counts he owed the government \$204,500. A net settlement of approximately \$46,000 was made mostly involved in the building of the Rialto which he has leased to Universal.

House is dark, having closed Thursday.

Publix Unit Adjustment With Stage Unions Over Policy Change

Pat Nolan's Day

Ottawa, March 11.

P. J. Nolan, proprietor of the Avalon, Roxy and Columbia theatres here, batted 1,000 in one day's local news.

He purchased a new residence in the swell section for a home, was formally welcomed into the Kiwanis Club and was the victim of a robbery when three Ross lenses were stolen from his auto.

New Developer Gives 12 Strips Simultaneous Bath

Universal City, March 11.

New film developing apparatus, which takes care of 12 strands of film simultaneously, instead of one, as formerly, has been invented by Roy Hunter, head of Universal's laboratory. Developing machinery was put into operation last week and patents applied for.

Aside from developing quicker than in the past, the virtues of the new principal is that a finer gradation of development result, as the apparatus allows a much slower movement through the developing baths. But as 12 strips are going through at the same time, the time saved is almost 100 per cent.

Present rate, is seven reels an hour. This is faster than projection on the screen.

Judge Thacher Approved

Washington, March 11.

Senate Judiciary Committee has favorably reported the nomination of Judge J. D. Thacher, who handed down the arbitration and standard contract decision, to be Solicitor General of the United States.

Judge Thacher's nomination was held up until he informed the committee he had disposed of public utilities stock he owned.

It is not anticipated there will be any opposition on the floor of the Senate.

In throwing out units in western Publix houses, adjustments are being made from report with musicians under contracts promising bonuses in the event of a two weeks' notice. In Omaha it is understood the cost of letting out the pit men runs to \$4,400 under a contract, made 28 weeks ago, and reading that if Publix exercised option to give two weeks' notice, each man was to get a \$10 bonus for each week he had worked. This will have to be done in other cities, too, according to inside information in the east.

Some trouble is also anticipated from stage hands, who also received a two weeks' notice in the seven cities cutting stage shows, but in what spots squawks are expected are not revealed. Wherever possible Publix has tried to negotiate contracts with stage hands that made a two weeks' notice possible under the contract in the event of a policy change. Tossing out units is construed as such.

Omaha, March 11.

HARRY Goldberg, division manager of the territory embracing Iowa, Nebraska and a part of Illinois, has resigned. He intends to become an exhibitor himself, taking over the main, Omaha, from Publix, which lately has been playing stock burlesque. This is one of the group of houses acquired by Publix when it took over the "Wide Open" interest.

One of the district managers under Goldberg in Publix, E. R. Cummings, Lee Richmond, Stan Frudenfeld and A. G. Stolte, is in line as his successor, from reports.

MIXED BILL OF TALKER AND SILENT PICS.

Warners is starting an experimental policy at the Beacon, New York, March 21, playing together "Wide Open" as a first-run talking picture, and "Lady Windermere's Fan" as an all-silent revival.

Latter picture will be shown to the accompaniment of the organ only. This double bill is a feeler to establish the public's interest, if any, in the more successful of the old silent pictures.

Results are deemed encouraging other programs of the same composition may be booked for neighborhood houses.

TIFFANY WONDERS WHY SPECIALS NOT ON B'WAY

Los Angeles, March 11.

Grant L. Cooke, governing head of Tiffany for L. A. Young, the Detroit, is on his way to Florida, to talk over with Young, the account says, why the Tiffany specials which have appeared in New York at \$2 do not appear subsequently in any of the Broadway grind run theatres.

Three of these specials have been "The Lost Zeppelin," "The Party Girl" and "Troopers 3," all showing at the \$2 Gaity, New York, with Tiffany's current talker in the same house at the \$2 scale, "Mama."

Cooke is reported also going into the matter of the 2,500 indie accounts Tiffany lately accumulated through its deal with the Myers Allied State organization. Those indie exhibs are not returning the rentals for the Tiff product they should, according to the Tiffany group at the studios out here. The contracts were entered into before Tiff started to turn out its present season's specials. Besides the low prices for rentals, Tiffany must wait a year under the indie agreements for adjustments, with any more money to be gotten out of the exhibs after they have paid as per contract unlikely.

Messrs. Young and Cooke may return to New York together. The Detroit capitalist is said to be Tiffany's sole backer, with a world of money invested in the indie producing concern.

Splurge for Execs

Chicago, March 11.

As a big splurge for the convention of Publix and Paramount execs, the Chicago theatre, ace B. & K. house, added 16 men to the regular pit orchestra of 32 for this week only.

House also transferred its scheduled Publix unit to the Oriental, using a local production with Frankie Masters, taken from the Tivoli as m. c.

BOSTON DAILY'S TIEUP FOR ADS ON BIG SCALE

First large scale proposition for an advertising tie-up with and through Publix theatres is from the Boston "Globe." It contemplates use of Publix houses in New England as part of a regional plan for national advertisers. "Globe" figures to use the theatre plugs to bolster and strengthen its own agate line's campaigning.

Plan as outlined calls for the "Globe" to guarantee 20 one-reel advertising subjects at \$600 each with Publix to deliver 1,000 showings in 85 New England theatres within six weeks of each subject's release date.

Boston "Globe" is now going after special accounts. Its idea is to sell its paper plus the Publix tie-up as capable of giving complete coverage for New England to national advertisers.

Subjects will be thinly veiled trade mark plugs.

"Jail Break" Decision

Universal City, March 11.

Hays' office has given Universal the prior right to use the title "Jail Break," over First National. Latter company dropped its title, changing to "Numbered Men," when complained.

"Command to Love," with possibility of Joseph Schildkraut in the lead, will also be an early starter at the same studio.



LEON LEONIDOFF

ROXY THEATRE

Starting the Fourth Year as DIRECTOR OF PRODUCTION (Assistant to Mr. S. L. Rothafel)

An acknowledgment of a most pleasant affiliation for the past nine years with Mr. Rothafel (Roxy).

GAYNOR FARRELL BUTLER

Together they spell
SUNNY SIDE UP
—the season's most
popular picture

"Just keep
strumming"

Together
they've topped the
untoppable in

HIGH SOCIETY BLUES

with **WILLIAM COLLIER, Sr.**

HEDDA HOPPER

LOUISE FAZENDA

JOYCE COMPTON

Hear the song hits sung by
Janet Gaynor and Charles Farrell
"I'm in the Market for You"
"Eleanor"
"High Society Blues"
"Just Like a Story Book"

Written by Joseph McCarthy and
James F. Hanley
Published by
RED STAR MUSIC COMPANY

from the story by
DANA BURNET
Dialog and Adaptation
by Howard J. Green
Directed by
DAVID BUTLER
Presented by
WILLIAM FOX

Jimmy Grainger says:

"To exhibitors who are fortunate enough to hold contracts for Fox Product —The greatest box office attraction of the year is coming to you in the William Fox production, **HIGH SOCIETY BLUES**, with Janet Gaynor, Charles Farrell, William Collier, Sr., Hedda Hopper, Louise Fazenda and Joyce Compton, directed by David Butler with music by James Hanley and Joseph McCarthy.

"In making this statement we have in mind the tremendous results obtained at the box office on the year's two best pictures released to date, **THE COCK EYED WORLD** and **SUNNY SIDE UP**.

"To those exhibitors who are unfortunate enough not to have contracted for Fox Product, we offer our sympathy when the competitor plays **HIGH SOCIETY BLUES**."

HITS
are a
HABIT
FOX

TIFFANY presents

WORLD'S
FIRST
ALL
TECHNICOLOR
DRAMAMA
AMAZED B'WAY
IN TREMENDOUS
PREMIEREAT THE
GAIETY
THEATRE, N.Y.C.\$
2
AT TOPWITH
JEAN HERSHOLT
RALPH FORBES
ELEANOR BOARDMANDIRECTED BY
AL ROGELLSYNCHRONIZED BY
R.C.A. PHOTOPHONE

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.

M R A

The Critics Went Wild Over It!

NEW YORK AMERICAN
'Mamba,' Thrilling Film Play Of East Africa, at the Gaiety

BY REGINA CREWE
 "Mamba," a Technicolor drama of the thrilling drama of the African continent, came to Broadway last night when the all-Technicolor Tiffany production, "Mamba," had its premiere at the Gaiety Theatre.

EXHIBITORS DAILY REVIEW

"MAMBA" A HIT.

"Mamba," a Technicolor drama, had its premiere last night before an exceptionally appreciative audience at the Gaiety Theatre. Superbly photographed in every sequence, some of the scenes are marvelously beautiful in their natural presentation. Jean Harlow gives an outstanding performance in the title role, and is ably supported by Eleanor Boardman and Ralph Forbes. The direction by Al Rogell is all that could be desired. "Mamba" moves swiftly, is full of suspense, and above all is packed with essential motion, that quality so often lacking in recent color pictures. Tiffany is to be congratulated on "Mamba," which is box office from every angle.

L. E.

NEW YORK EVENING JOURNAL

"Mamba"

Best Tiffany Film To Date Has Its N.Y. Premiere

By ROSE FELSOWIC

"MAMBA," a Tiffany talking picture, photographed entirely in Technicolor, opened at the Gaiety Theatre last evening, and turned out to be not only effective film drama but also and easily the best picture that Tiffany has produced up to the time.

"MAMBA" has the benefit of a competent cast, a well knit and interesting story, intelligent production.

DAILY NEWS, TUESDAY, MARCH
TECHNICOLOR 'MAMBA' PROVES TIFFANY TRIUMPH AT GAIETY

Natural Hue Tropic Beauty, Thrilling Story Earn Three Stars; Cast Fine—Snaps

By IRENE THIRER

"Mamba," a Tiffany production directed by Al. Rogell and presented at the Gaiety theatre.

"Mamba," on view at the Gaiety theatre, not only is a colorful, but it is the most sparkling gem even turned out of the Tiffany studios.

Here Technicolor glazes scenery rather than costumes. And here, affecting it all, swaying green hillsides and blue waters in natural hues.

The glossy, known skin of African natives is faithfully photographed by the Technicolor camera. They in their own colors, instead of black and white, take fantastic decorations on the face and bodies of the savages are weirdly fascinating.

And the theme, directed by Al Rogell, has a full share of interest. It is fervid and forward, with sufficient romantic plot to answer all craving for romance.

EVENING WORLD
 By George Gerhardt
 The picture of the moment of beauty and of quiet nature.

EVENING GRAPHIC

FILMS TODAY
 by Julia Shawell

"MAMBA"

A War Romance with African Atmosphere
 The best picture Tiffany Productions have turned out had its premiere at the Gaiety Theatre last night. Besides marking a new standard for the company, "Mamba" represents the first all-Technicolor drama. It is a realistic talkie with a background in an African outpost, where the British and German colonial possessions marked the borderland of civilization.

Clamorous in its virility, the location scenes, erected in its plot, developed in a picture "Mamba" is both dramatic and interestingly plotted.

THE WORLD
The New Film
 By Quinn Martin
 "Mamba," a Technicolor picture, is a gem in its genre. It is a story of love and war, of a young girl who is captured by a savage and who is rescued by a British soldier. The picture is a masterpiece of Technicolor photography and is a triumph for the Tiffany studio.

THE NEW YORK TIMES
THE SCREEN
 By MORDECAI HALL

A Friendly Malagasy
 "Mamba," a Technicolor picture, is a gem in its genre. It is a story of love and war, of a young girl who is captured by a savage and who is rescued by a British soldier. The picture is a masterpiece of Technicolor photography and is a triumph for the Tiffany studio.

"Mamba," a natural color audible melodrama of East Africa, which was offered last night at the Gaiety by Tiffany Productions, Inc., is at least a welcome change from the flood of backstage stories and primitive melodramas which have been flooding the screen. It is a superbly directed subject with many impressive Technicolor scenes. Moreover, although it is the usual extravaganza to be found in this type of story, it is characterized by admirable characterization by Jean Harlow, Eleanor Boardman and Ralph Forbes.

WATCH FOR
JOURNEYS END
TIFFANY PRODUCTIONS INC.
 729 SEVENTH AVE. NEW YORK CITY.



ONE SOUR NOTE CAN RUIN THE SHOW!

***That's Why Smart Exhibitors Book Paramount
Features—AND PARAMOUNT SHORTS!***

One poor single reeler can spoil your whole show. Its bad flavor lasts. Audiences are critical today. Running inferior shorts week after week will drive them to your opposition.

Smart showmen insure quality in the whole show by running Paramount Features—AND PARAMOUNT SHORTS.

Naturally the best shorts as well as the best feature pictures come from the industry's leader. Both types of product are made up to the same high Paramount production standard.

If you don't know why Paramount Quality Shorts have leaped way ahead of the field in bookings and popularity, play a couple and find out.

PARAMOUNT SOUND NEWS

Keener world-wide coverage—snappier service—smarter showmanship—perfect sound reproduction—
REAL NEWS!

SCREEN SONGS

By long odds the most popular single reel musical short on the market.

TALKARTOONS

Something new and unique. Turns audiences into seas of delighted laughter.

CHRISTIE TALKING PLAYS

Al Christie gives you in two reels the same sure fire showmanship ingredients that make the big feature hits click. Big names, big stories, big money.

PARAMOUNT SOUND ACTS

Broadway's biggest stars have moved to Paramount's Long Island studio, a stone's throw from the Great White Way. You get them in one- and two-reel gems!

Typical Big Names

EDDIE CANTOR



"Getting a Ticket." The famous Ziegfeld comedy star at his best.

MR. and MRS. JIMMY GLEASON



"Don't Believe It." More laughs than a feature. Christie Talking Play.



That's the Sign
First National
Showmen are
using these days.
They're keeping
it handy for ▲ ▲ ▲

SONG OF THE FLAME

Alexander Gray, Bernice Claire, Noah Beery, Alice Gentle. All Technicolor. 5000 in the cast!

BRIDE OF THE REGIMENT

With one of the greatest singing casts including Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Myrna Loy, Lupino Lane. All Technicolor

SHOW GIRL IN HOLLYWOOD

with Alice White, "America's Girl Friend," Jack Mulhall, Blanche Sweet, Ford Sterling, John Miljan. Part Technicolor. Based on J. P. McEvoy's nationally famous best-seller



FIRST NATIONAL *and*

You'll find this
sign on theatres
that are playing

RICHARD

BARTHELMESS

In The Supreme Box-Office Sensation Of The Century

SON OF THE GODS

With CONSTANCE BENNETT

Topping attendance records, box-office records, playing time records,
every possible kind of records every day. From Rex Beach's Great Story.
Part Technicolor

MARILYN MILLER

"The Queen Of The Box-Office" in

SALLY

with

ALEXANDER GRAY, JOE BROWN, PERT KELTON

All Technicolor Extravaganza. Unmatched Grosses! Unbelievable
Profits! Extended runs everywhere.

NO, NO, NANETTE

with

ALEXANDER GRAY, BERNICE CLAIRE, LOUISE FAZENDA

Screen's best-singing love team in the fastest girl-and-music show ever pro-
duced. Part Technicolor. With some of the most stupendous stage settings
ever devised.

26 Records in
the first 34
Showings tell
the box-office
story of "Son
Of The Gods."

Now drawing
biggest crowds
of year to New
York Strand
after seven
smashing
weeks on Broad-
way at \$2.00.

Showing more
showmen,
more crowds
and more prof-
its than they
have seen
this season.

VITAPHONE
REG. TRADE MARK

PICTURES

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products





M-G-M's all-Technicolor presentation of "The Rogue Song" brings one of the opera's greatest personalities, one of its greatest voices, to the living screen. Entertainment reaches its pinnacle in this breath-taking, soul-sweeping screen debut of **Laurence Tibbett!**

**TIBBETT and
TECHNICOLOR**

THE ROGUE SONG

WITH these two glamorous new stars of the screen, M-G-M has carried "THE ROGUE SONG" to the top of the Broadway hit list—another in the long series of sell-outs featuring Technicolor.

Life-like realism has swept Technicolor to the crest of popularity in "The Rogue Song"—and in more than 100 other box-office smashes scheduled for 1930.

TECHNICOLOR

is a box-office name . Advertise it!

TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National).

BRIGHT LIGHTS, with Dorothy Mackall (First National).

CHASING RAINBOWS, with Beale Love and Charles King (Metro-Goldwyn-Mayer) Technicolor Sequences.

DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer) Technicolor Sequences.

DIXIANA, with Bebe Daniels (Radio Pictures).

GENERAL CRACK, with John Barrymore (Warner Bros.) Technicolor Sequences.

GLORIFYING THE AMERICAN GIRL, with Mary Eaton, Eddie Cantor, Helen Morgan, and Rudy Vallee in revue scenes (Paramount).

GOLD DIGGERS OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.).

GOLDEN DAWN, with Walter Wolf, and Vivienne Segal (Warner Bros.).

HEADS UP, all-star cast (Paramount).

HELLS ANGELS, with Ben Lyon, James Hall, Jane Winston and Thelma Todd (Caddo) Technicolor Sequences.

HIT THE DECK, with Jack Oakie and Polly Walker (Radio) Technicolor Sequences.

HOLD EVERYTHING, with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.) Technicolor Sequences.

IN THE GAY NINETIES, starring Marion Davies (Metro-Goldwyn-Mayer) Technicolor Sequences.

IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer) Technicolor Sequences.

MAMBA, with Eleanor Boardman, Jean Harlow and Ralph Forbes (Tiffany).

MAMMY, starring Al Jolson (Warner Bros.) Technicolor Sequences.

MILE, MODISTE, with Bernice Claire, Walter Pidgeon, and Edward Everett Horton (First National).

NO, NO, NANETTE, with Bernice Claire and Alexander Gray (First National) Technicolor Sequences.

PARAMOUNT ON PARADE, all-star cast, (Paramount) Technicolor Sequences.

PARIS, starring Irene Bordino (First National) Technicolor Sequences.

POINTED HEELS, with William Powell and Helen Kane (Paramount) Technicolor Sequences.

PUTTIN' ON THE RITZ, with Harry Richman (United Artists) Technicolor Sequences.

RADIO RAMBLERS, with Bert Wheeler, Robert Wooler and Dorothy Lee (Radio).

RIO RITA, with Bebe Daniels, Robert Wooler, and Bert Wheeler (Radio) Technicolor Sequences.

SALLY, starring Marilyn Miller (First National).

SHOW OF SHOWS, with 77 stars, (Warner Bros.).

SHOW GIRL IN HOLLYWOOD, with Alice White (First National) Technicolor Sequences.

SON OF THE GODS, starring Richard Barthelmess (First National) Technicolor Sequences.

SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.).

SONG OF THE FLAME, with Bernice Claire and Alexander Gray (First National).

SWEET KITTY BELLAIRE, all-star cast (Warner Bros.).

THE KING OF JAZZ, starring Paul Whiteman (Universal).

THE MARCH OF TIME, all-star cast, (Metro-Goldwyn-Mayer) Technicolor Sequences.

THE ROGUE SONG, with Laurence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer).

THE MELODY MAN, with Alice Day and William Collier, jr. (Columbia).

THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer).

THE VAGABOND KING, starring Dennis King, with Jeanette MacDonald (Paramount).

UNDER A TEXAS MOON, with Frank Fay, Noah Berry, Myrna Loy and Armida (Warner Bros.).

UNDER WESTERN SKIES, with Sidney Blackmer and Lila Lee (First National).

VIENNESE NIGHTS, all-star cast (Warner Bros.).



B&K Takes Belmont Away from RKO But May Add Four More Chi. Houses

Chicago, March 11. In retaliation for R-K-O's refusal to make a three cornered deal with Public-B & K and Public-Grant States, Public B & K is forcing R-K-O to relinquish the Belmont on the North Side, May 3. R-K-O will try to get four North Side houses, one a half block from the Belmont, as a further reprisal. The deal rejected by R-K-O involved the question of whether this circuit would operate itself or let Public hold the upper hand in Chicago and Illinois.

Public B & K, Kahane, R-K-O general counsel, committed himself to a deal with B & K, the details said to have been that B & K would buy R-K-O's partnership in the Tower and Norsouth, neighborhood houses, giving R-K-O a profit on them. For the last three years, under B & K operation these two houses have been showing a loss, but the feeling among insiders is they could show a profit.

When this deal was presented to President Hiram Brown, he refused to consider it. He recalled the notice from B & K for R-K-O

to vacate the Belmont. Under terms of three years ago, B & K can do this. Rent on the house is \$135 a year, but R-K-O has been paying \$60,000, with the understanding that if profit, in which B & K shares did not reach a certain peak, B & K could take over operation.

The Belmont has been earning \$50,000 to \$75,000 yearly. It is an

important outlying house for R-K-O, used to break in all new acts. To supplant it, R-K-O is dickering for four North Side houses: Lincoln, around the corner from the Belmont and R-K-O's original North Side house, now an indie stand; Victoria; Chateau, former vaude and dramatic stock house, now dark and in receivership; and Fox's Sheridan, a large house, which until recently used P & M uni ideas.

Propositions

An offshoot of the offer from Public on the Tower and Norsouth, was for Public-Grant States to take control in Illinois, cities where R-K-O is now entrenched. As an incentive Public-Grant States offered Radio Pictures \$100,000 for film rights in the Chicago vicinity, and \$150,000 for the rest of the state, provided R-K-O would relinquish control in Springfield, Champaign and Rockford. At present the competing circuits operate as partners in Springfield, R-K-O has Champaign alone, and both compete in Rockford.

R-K-O with a deal for South Bend and Ft. Wayne, Ind., two towns in which competition has been between the two circuits. Public is expected to consider this counter proposal.

Although the Radio Pictures contract is enticing, R-K-O western executives doubt whether it means enough to swing a deal which would place their division at the mercy of its rival.

R-K-O PROSPECTIVE NET FOR '30 SENDS UP STOCK

R-K-O supplied its stockholders with its first financial statement for a full year, the new management, the new corporation having been organized in November, 1928. An accompanying letter signed by Hiram S. Brown, president, and David S. Kaplan, chairman of the board, says, in part:

"For the month of January, 1930, the net profits of your company and subsidiaries amounted to \$733,309 after depreciation, provision for taxes, etc., as compared with net profits, after such deductions, of \$232,196 for January, 1929.

"It will doubtless interest you to know that the corporation now has almost 15,000 stockholders as compared to 6,500 a year ago."

Discussing the income account for 1929, the report says:

"The combined profit and loss statement of the constituent companies for the year 1929 showed a net profit of \$1,180,000, after payment of dividends on outstanding preferred stock, but without taking into account a profit of \$1,134,827 from the sale of capital assets.

"For 1929, the report says, the accompanying statement, the net profit for your company and its subsidiaries amounted to \$1,144,529, exclusive of a profit of \$258,585 from sale of capital assets, representing an increase of \$2,325,099, without considering in either year profits from sale of capital assets."

Per share net for your figures out about 95 cents a share of common. It was upon this advance calculation of the 1930 net that R-K-O had a brisk run up in early week dealings, closing at 28 1/2 at Monday's peak in enormous turnover of more than 160,000 shares for that session alone.

Salient features of the balance sheet changed little, statement as of Dec. 31, 1928, are:

Assets		Liabilities	
Land owned.....	\$21,652,811	Capital stock.....	\$10,000,000
Buildg. and equip.....	28,632,200	Reserves.....	20,770,440
Leasehold.....	1,490,494	Accounts payable.....	1,454,500
Land and equip.....	18,172,148	Notes payable.....	15,477,730
Leasehold.....	1,490,494	Accounts payable.....	1,454,500
Inventories, including.....	4,473,315	Notes payable.....	2,570,800
Prepaid expenses.....	8,412,513	Notes payable.....	1,225,200
Deposits (see note).....	10,422,572	Notes payable.....	1,225,200
Other assets.....	1,454,500	Notes payable.....	1,225,200
Total.....	\$47,000,000	Total.....	\$47,000,000

(Item of \$4,000,000 call loan appears in the 1928 statement, when the price of money was high. This item is now down to \$900,000, the current call rate being 3 1/2 and 4%.

Apparently the money has been withdrawn from call market and is being otherwise employed.)

Income Account

Comparative figures not available for 1928. Theatre admissions..... \$37,140,180

Film rental and salaries..... 10,422,572

Rents, other concessions..... 4,127,107

Total..... \$51,690,859

Expenses..... 25,501,874

Artists' salaries, other sales and..... 40,000,872

Total expenses..... 40,000,872

Profit on sales of investments and..... 335,317

Interest received..... 498,487

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Interest received..... 498,487

Amusements' Strong Boom

(Continued from page 12)

ings are bound to be low in the steel, copper, oil and motor industries. Stock bottom commodity prices in cotton is down below 15 cents a pound and wheat lately broke through the dollar price-needs a little optimism for the mail order houses.

Probably it is for this very reason that shrewd market operators have at length picked out the amusement stocks for a whirl. The marvel is that they did not do so long before this, because while discouraging quarterly statements are coming from pivotal industries, it is pretty certain the theatre issues will come through with grand stand statements, which will look even more brilliant by contrast.

What has been predicted for six months is now taking place—market operators are using the amusements to rally the whole list. Right now Eastman Kodak—it went through 222 Monday—has a bigger following than most of the old active speculative shares in boom times. And the stock has a background to warrant pretty much all the optimism that surrounds it.

Side Issues Booming While the active ticker issues were being rung their bell there were minor issues. Loweb ventured rights dealt in on the Curb turned over

actively, gaining no less than 12 points last week and getting back to nearly 50 points at 48. Monday it went to 48, topping its 1929 peak.

Same was true of the debentures, carrying 4 1/2 percent. Another issue to which the market had paid little attention suddenly got into the spot light. Warner Bros. 6 1/2 percent on the Curb have a conversion privilege under which holders may take up one share of common for each \$75 of principal amount up to 1932 and on a rising scale thereafter. In fact a long term call on the common stock of nearly 5 points at one time. Keith Orpheum preferred moved up more than 6 points last week to above 110 and on Monday jumped to 118 for an additional advance of 7 1/2. In the same session Orpheum preferred got to 84 for a gain on the day of 5.

Reason, of course, is that the Keith-Orpheum preferred is convertible three or four into one into RKO and the Orpheum senior stock is convertible two for one. The first rise of the Keith-Orpheum preferred for instance, runs until 1932, except that it is callable on 30 days' notice at 110.

Summary for week ending Saturday, March 9

STOCK-EXCHANGE									
High	Low	Sales	Issue and rate	High	Low	Issue	Rate	High	Low
21 1/2	20 1/2	2,000	Am. Film (2)	21 1/2	20 1/2	2,000	Am. Film (2)	21 1/2	20 1/2
22 1/2	21 1/2	2,000	Eastman Film (2)	22 1/2	21 1/2	2,000	Eastman Film (2)	22 1/2	21 1/2
23 1/2	22 1/2	2,000	Paramount Film (2)	23 1/2	22 1/2	2,000	Paramount Film (2)	23 1/2	22 1/2
24 1/2	23 1/2	2,000	Warner Bros. (2)	24 1/2	23 1/2	2,000	Warner Bros. (2)	24 1/2	23 1/2
25 1/2	24 1/2	2,000	Loew's (2)	25 1/2	24 1/2	2,000	Loew's (2)	25 1/2	24 1/2
26 1/2	25 1/2	2,000	Keith (2)	26 1/2	25 1/2	2,000	Keith (2)	26 1/2	25 1/2
27 1/2	26 1/2	2,000	Orpheum (2)	27 1/2	26 1/2	2,000	Orpheum (2)	27 1/2	26 1/2
28 1/2	27 1/2	2,000	Universal (2)	28 1/2	27 1/2	2,000	Universal (2)	28 1/2	27 1/2
29 1/2	28 1/2	2,000	Warner Bros. (2)	29 1/2	28 1/2	2,000	Warner Bros. (2)	29 1/2	28 1/2
30 1/2	29 1/2	2,000	Loew's (2)	30 1/2	29 1/2	2,000	Loew's (2)	30 1/2	29 1/2
31 1/2	30 1/2	2,000	Keith (2)	31 1/2	30 1/2	2,000	Keith (2)	31 1/2	30 1/2
32 1/2	31 1/2	2,000	Orpheum (2)	32 1/2	31 1/2	2,000	Orpheum (2)	32 1/2	31 1/2
33 1/2	32 1/2	2,000	Universal (2)	33 1/2	32 1/2	2,000	Universal (2)	33 1/2	32 1/2
34 1/2	33 1/2	2,000	Warner Bros. (2)	34 1/2	33 1/2	2,000	Warner Bros. (2)	34 1/2	33 1/2
35 1/2	34 1/2	2,000	Loew's (2)	35 1/2	34 1/2	2,000	Loew's (2)	35 1/2	34 1/2
36 1/2	35 1/2	2,000	Keith (2)	36 1/2	35 1/2	2,000	Keith (2)	36 1/2	35 1/2
37 1/2	36 1/2	2,000	Orpheum (2)	37 1/2	36 1/2	2,000	Orpheum (2)	37 1/2	36 1/2
38 1/2	37 1/2	2,000	Universal (2)	38 1/2	37 1/2	2,000	Universal (2)	38 1/2	37 1/2
39 1/2	38 1/2	2,000	Warner Bros. (2)	39 1/2	38 1/2	2,000	Warner Bros. (2)	39 1/2	38 1/2
40 1/2	39 1/2	2,000	Loew's (2)	40 1/2	39 1/2	2,000	Loew's (2)	40 1/2	39 1/2
41 1/2	40 1/2	2,000	Keith (2)	41 1/2	40 1/2	2,000	Keith (2)	41 1/2	40 1/2
42 1/2	41 1/2	2,000	Orpheum (2)	42 1/2	41 1/2	2,000	Orpheum (2)	42 1/2	41 1/2
43 1/2	42 1/2	2,000	Universal (2)	43 1/2	42 1/2	2,000	Universal (2)	43 1/2	42 1/2
44 1/2	43 1/2	2,000	Warner Bros. (2)	44 1/2	43 1/2	2,000	Warner Bros. (2)	44 1/2	43 1/2
45 1/2	44 1/2	2,000	Loew's (2)	45 1/2	44 1/2	2,000	Loew's (2)	45 1/2	44 1/2
46 1/2	45 1/2	2,000	Keith (2)	46 1/2	45 1/2	2,000	Keith (2)	46 1/2	45 1/2
47 1/2	46 1/2	2,000	Orpheum (2)	47 1/2	46 1/2	2,000	Orpheum (2)	47 1/2	46 1/2
48 1/2	47 1/2	2,000	Universal (2)	48 1/2	47 1/2	2,000	Universal (2)	48 1/2	47 1/2
49 1/2	48 1/2	2,000	Warner Bros. (2)	49 1/2	48 1/2	2,000	Warner Bros. (2)	49 1/2	48 1/2
50 1/2	49 1/2	2,000	Loew's (2)	50 1/2	49 1/2	2,000	Loew's (2)	50 1/2	49 1/2

CURB

High	Low	Sales	Issue and rate	High	Low	Issue	Rate
21 1/2	20 1/2	2,000	Am. Film (2)	21 1/2	20 1/2	2,000	Am. Film (2)
22 1/2	21 1/2	2,000	Eastman Film (2)	22 1/2	21 1/2	2,000	Eastman Film (2)
23 1/2	22 1/2	2,000	Paramount Film (2)	23 1/2	22 1/2	2,000	Paramount Film (2)
24 1/2	23 1/2	2,000	Warner Bros. (2)	24 1/2	23 1/2	2,000	Warner Bros. (2)
25 1/2	24 1/2	2,000	Loew's (2)	25 1/2	24 1/2	2,000	Loew's (2)
26 1/2	25 1/2	2,000	Keith (2)	26 1/2	25 1/2	2,000	Keith (2)
27 1/2	26 1/2	2,000	Orpheum (2)	27 1/2	26 1/2	2,000	Orpheum (2)
28 1/2	27 1/2	2,000	Universal (2)	28 1/2	27 1/2	2,000	Universal (2)
29 1/2	28 1/2	2,000	Warner Bros. (2)	29 1/2	28 1/2	2,000	Warner Bros. (2)
30 1/2	29 1/2	2,000	Loew's (2)	30 1/2	29 1/2	2,000	Loew's (2)
31 1/2	30 1/2	2,000	Keith (2)	31 1/2	30 1/2	2,000	Keith (2)
32 1/2	31 1/2	2,000	Orpheum (2)	32 1/2	31 1/2	2,000	Orpheum (2)
33 1/2	32 1/2	2,000	Universal (2)	33 1/2	32 1/2	2,000	Universal (2)
34 1/2	33 1/2	2,000	Warner Bros. (2)	34 1/2	33 1/2	2,000	Warner Bros. (2)
35 1/2	34 1/2	2,000	Loew's (2)	35 1/2	34 1/2	2,000	Loew's (2)
36 1/2	35 1/2	2,000	Keith (2)	36 1/2	35 1/2	2,000	Keith (2)
37 1/2	36 1/2	2,000	Orpheum (2)	37 1/2	36 1/2	2,000	Orpheum (2)
38 1/2	37 1/2	2,000	Universal (2)	38 1/2	37 1/2	2,000	Universal (2)
39 1/2	38 1/2	2,000	Warner Bros. (2)	39 1/2	38 1/2	2,000	Warner Bros. (2)
40 1/2	39 1/2	2,000	Loew's (2)	40 1/2	39 1/2	2,000	Loew's (2)
41 1/2	40 1/2	2,000	Keith (2)	41 1/2	40 1/2	2,000	Keith (2)
42 1/2	41 1/2	2,000	Orpheum (2)	42 1/2	41 1/2	2,000	Orpheum (2)
43 1/2	42 1/2	2,000	Universal (2)	43 1/2	42 1/2	2,000	Universal (2)
44 1/2	43 1/2	2,000	Warner Bros. (2)	44 1/2	43 1/2	2,000	Warner Bros. (2)
45 1/2	44 1/2	2,000	Loew's (2)	45 1/2	44 1/2	2,000	Loew's (2)
46 1/2	45 1/2	2,000	Keith (2)	46 1/2	45 1/2	2,000	Keith (2)
47 1/2	46 1/2	2,000	Orpheum (2)	47 1/2	46 1/2	2,000	Orpheum (2)
48 1/2	47 1/2	2,000	Universal (2)	48 1/2	47 1/2	2,000	Universal (2)
49 1/2	48 1/2	2,000	Warner Bros. (2)	49 1/2	48 1/2	2,000	Warner Bros. (2)
50 1/2	49 1/2	2,000	Loew's (2)	50 1/2	49 1/2	2,000	Loew's (2)

BONDS

ISSUES IN OTHER MARKETS							
All Quoted for Monday							
Produce Exchange, N. Y.							

Ladies of Heads



A Road Show Attraction

featuring the greatest cast
of the year . . . headed by

Barbara Stanwyck

Lowell Sherman

Ralph Graves

Marie Prevost Nance O'Neil
George Fawcett Johnnie Walker
Juliette Compton

A FRANK CAPRA PRODUCTION

From a David Belasco Play by
Milton Herbert Gropper



Prosper

Leisure COLUMBIA'S 10th Anniversary Celebration

50 MILLION

**will read about Columbia
Pictures during the month
of April . . . 50 million fans
will want to see Columbia
Pictures in April . . . Cash
in on this Celebration**

**13 Leading
Magazines**

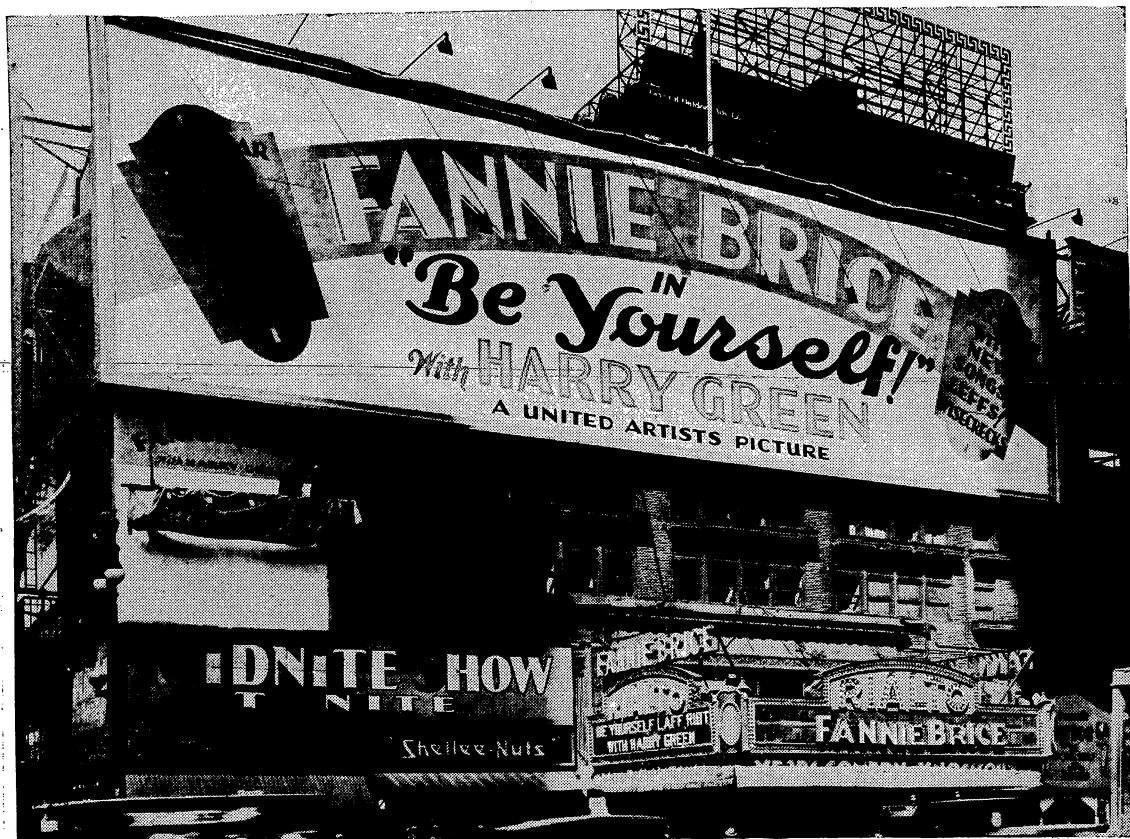
are conducting a
nation-wide con-
test to find Miss
Columbia in April.

Photoplay
Motion Picture
Motion Picture Classic
Screenland
Screenbook
Screen Romances
Film Fun
M. P. Stories
New Movie
Detective Stories
Love Magazine
The Home
Passing Show

Ask Your Local Chamber of
Commerce for more details

with **Columbia**

THE GREATEST CARNIVAL OF FUN TO EVER OPEN ON BROADWAY



"'BE YOURSELF' is a riot of laughter. Uproarious Tale. Audiences are left limp from laughter at 'Be Yourself'. One of the zippiest comedies to ever reach the screen. Wowed the Audience." — N. Y. American

SCORES BIG!

"Chuckful of cheer, chuckles and wisecracks." — N. Y. News

Hilarious Comedy!

"Fannie Brice at her best. Sparkles with scores of surefire laugh provokers. Don't miss this one."

— N. Y. Graphic

HUNDREDS OF LAUGHS!

"Fannie Brice gives a superb performance." — N. Y. Eve. World

GRAND COMEDY!

"One of the best talkie comedies offered up to the time of going to press. Worth seeing!" — N. Y. Journal

LAUGH GEM!

"Probably the happiest picture now current. Fannie Brice at her funniest." — Brooklyn Eagle

BRICE A RIOT!

"A sure and skillful entertainer. Clever comedy and catchy musical numbers." — N. Y. Mirror

Worth the price of admission alone to hear Fannie Brice sing—

"COOKING BREAKFAST FOR THE ONE I LOVE"

"WHEN A WOMAN LOVES A MAN"

A Tremendous UNITED ARTISTS Hit!

Presented by JOSEPH M. SCHENCK

Directed by THORNTON FREELAND

Behind the Keys

Chicago.
Leroy Alexander has been appointed special mid-west sales representative for Sono Art working out of that company's local office. He formerly was with Universal.

Utica, N. Y.
Sim Allen has been replaced as manager of the Fox enterprises here by John S. MacNeill of New York. Allen has been connected with local theatres for 13 years.

Pine Bluff, Ark.
Community theatre here has installed Western Electric Movietone equipment, Monday it presented the first all-talker, "Peacock Alley." Community is pop price house, doing a good business.

Omaha.
Rialto built in 1906 at the cost of \$500,000 and for years Omaha's ace house, has been leased by Publix to the Fickwick-Crosby Bus Lines. Building is within one block of the business heart of Omaha and has a frontage of 132 feet on two sides.

Lexington, Ky.
Phoenix Amusement Co., operating the Bel All and Strand theatres here, will erect \$150,000 film house at Richmond (suburb). Site of old Richmond opera house chosen.

Salem, Mass.
Empire Players, refusing to be ousted from business here by talk-

ers, have adopted the commonwealth co-operative plan.

They will reappear in Salem legit after a short vacation following dismissal by their former manager, Ira Einstein.

Boston.
Brookline is after pictures. A petition to give voters a chance to vote has been instigated.
No theatre in that town shows films, but if the petition goes through voters may express their desire either way next November.

Ashland, Ky.
Plans finally made for financing a \$300,000 picture theatre here on site of old Methodist church, taken over by Hibernia Trust Co. of New Orleans in default of payment of bonds for the new church. The trust company is reported having contracted with Publix for the greater amount of the cost, with only about \$50,000 being offered locally.

Providence.
Publix has leased the Strand here for 15 years. House closed Sunday and will remain dark until Easter Sunday.

Strand is eighth Publix-owned theatre in Rhode Island, chain already having three houses in Woonsocket, two in Pawtucket and two in Newport. Edward L. Reed has been manager of Strand since it opened.

Danbury, Conn.
Capitol, in an effort to stimulate local interest in pictures, is giving away a copy of a fan magazine to each patron.

Toronto.
The last of the Allen theatres in Canada, those in the Ottawa valley, have been sold to independent owners.

Garner, Ia.
When the council agreed to abide by a referendum vote on Sunday movies recently and the proposition carried, Mayor W. J. Bartz explained to the picture houses that the council meant talkers.

He told the exhibitors that when they installed wire and gave evidence of good faith the council would proceed to amend the theatre ordinance to permit Sunday shows. Until then the referendum is just another election.

Utica, N. Y.
Walter Smith has succeeded Lee Bosquet as manager of the Fox Majestic. Bosquet is slated to succeed Howard Miller at the Strand. Carthage, N. Y. J. S. Hurdford of the Fox Metropolitan New York office is slated to succeed Smith at the Gaiety.

Norwalk, Conn.
Publix is negotiating for the purchase of the new Empress and the Regent, here, from Mrs. Mary Viono of Stamford, Conn. Two Stamford theatres, Strand and Palace, operated by Mrs. Viono, may also be included in the deal, expected to be closed April 1.

Acquisition of the two local theatres by Publix, which at present does not have a single theatre in Fairfield county, will take all Norwalk theatres out of the hands of independent operators, as the Palace and Rialto were acquired last fall by Warner Brothers.

Galveston.
Robert Donnelly, projectionist, narrowly escaped injury when fire destroyed projection room of Gem theatre in Texarkana, Monday (10). Loss estimated at \$10,000.

Glens Falls, N. Y.
Construction soon of a \$150,000 theatre in Plattsburg, N. Y., on the site where once stood the Clinton theatre, destroyed by fire two years ago, together with the old Plattsburg theatre, have been prepared for William E. Benton and James Leary of Saratoga Springs, operators of the Rialto and Empire theatres in Glens Falls and other (Continued on Page 46)

Gunmen in Booth Rob Operators At Tivoli, Chi.

Chicago, March 11.
Cautious bandits have changed from box office to projection room raids.

Ralph Rush and Ernest Grandin, operators at the Tivoli, lost \$78 to gunmen who invaded the booth. Sunday gross at the theatre not gone after.

FIRST WIDE SCREEN INSTALLED IN CANADA

London, Can., March 11.
The first of its kind in London and the second of its kind in Canada the new Magnoscope, full size stage screen is being installed in the Patricia theatre here, when the house reopens tomorrow (March 12). Equipment is being installed by the Nolan Theatrical Enterprise of Ottawa, owners of the Avalon theatre, the only other house using the screen.

The equipment is similar to that in the Roxy theatre, New York, and Shea's Hippodrome, Buffalo.
The screen is being installed at a cost of \$5,000, is 33 feet wide and 22 feet high, as compared to the old-type screen of 10 feet by 12 feet. Patricia's seating capacity of 1,200.

Double Talkers at 15c

Albany, N. Y., March 11.
An exploitation unheard of in these parts is being experimented by the Clinton Square theatre. The house, closed for several months, reopened with a grind, showing two feature talkers with daily changes and charging 15c top. Matinee price is 10c.

The house is owned by Christopher Buckley, owner of the Hall and Leland. Clinton Square had been a first-run house.

RKO EXPANSION TALK CENTRE AT CONVENTION

Entire R-K-O organization is on the lookout for the convention of division managers to be held here on March 17.

Meeting is called by Joe Plunkett. It will be attended by every R-K-O district, booking and press manager.

Inside dope is that plans for the expansion of the company will be up for discussion, with talk centering about the acquisition of more houses, especially in the middle west, and also plans for building business in all present spots.

Olive Borden, Mary Brian "High Society," Far.
Eddie Dunn "True to the Navy," Far.

Young Man's Death Charged to Mgr. "Bouncing" Him

Chicago, March 11.
Parents charging that the death of Herman Webber, 19, was caused by his being bounced from the Marshall, south side picture house. Thomas Grant, manager, is being held by the authorities pending an investigation.

Webber died Saturday. His parents claimed death resulted from the injuries sustained when thrown out of the house by Grant on Nov. 23.

Judgment Against Loew's For \$114,824 Is Affirmed

Loew's was denied permission to enter an appeal in the Appellate Division of the N. Y. Supreme Court, this automatically affirming the lower court's judgment for \$114,824 against the chain won by the Stewart-Mellon Co., contractors, of Pittsburgh.

The latter company sued for breach of contract and alleged commissions due in securing financial undertakings for the construction of the Penn theatre, Pittsburgh.

Arrangements for the deal were claimed to have been negotiated with the Pittsburgh contractors by the late Marcus Loew.

BENNY MEROFF



MARBRO THEATRE GRANADA
CHICAGO

RIO BROS.

2nd Year With Publix
This Week Paradise Theatre, Chicago
Thanks to Earl Saunders
Dir. JERRY CARGILL

Joseph Jackson

Writing the Screen Version of
"SEE NAPLES AND DIE"

ORIGINALS DIALOGUE

Howard J. Green

NOW WITH FOX
CONTINUITIES ADAPTATIONS

KING KING AND KING

"WINGED
FEET"

DIRECTION BENJ. DAVID

STILL THE
GREATEST
DANCING ACT
OF THE DAY!

This week,
CAPITOL,
NEW YORK, in
Chester Hale's
"Days of Yore"

Acknowledgment to
Messrs. Louis K.
Sydney and Marvin
Schenck.

Thanks to Chester
Hale and Arthur
Knorr.

A. R. BOYD ENTERPRISES

WE BUILD, BUY, LEASE,
OPERATE OR MANAGE
MOTION PICTURE THEATRES
IN PENNA.—NEW JERSEY
DELAWARE—MARYLAND
—DISTRICT OF COLUMBIA—
VIRGINIA AND W. VIRGINIA

SUITE
402-404

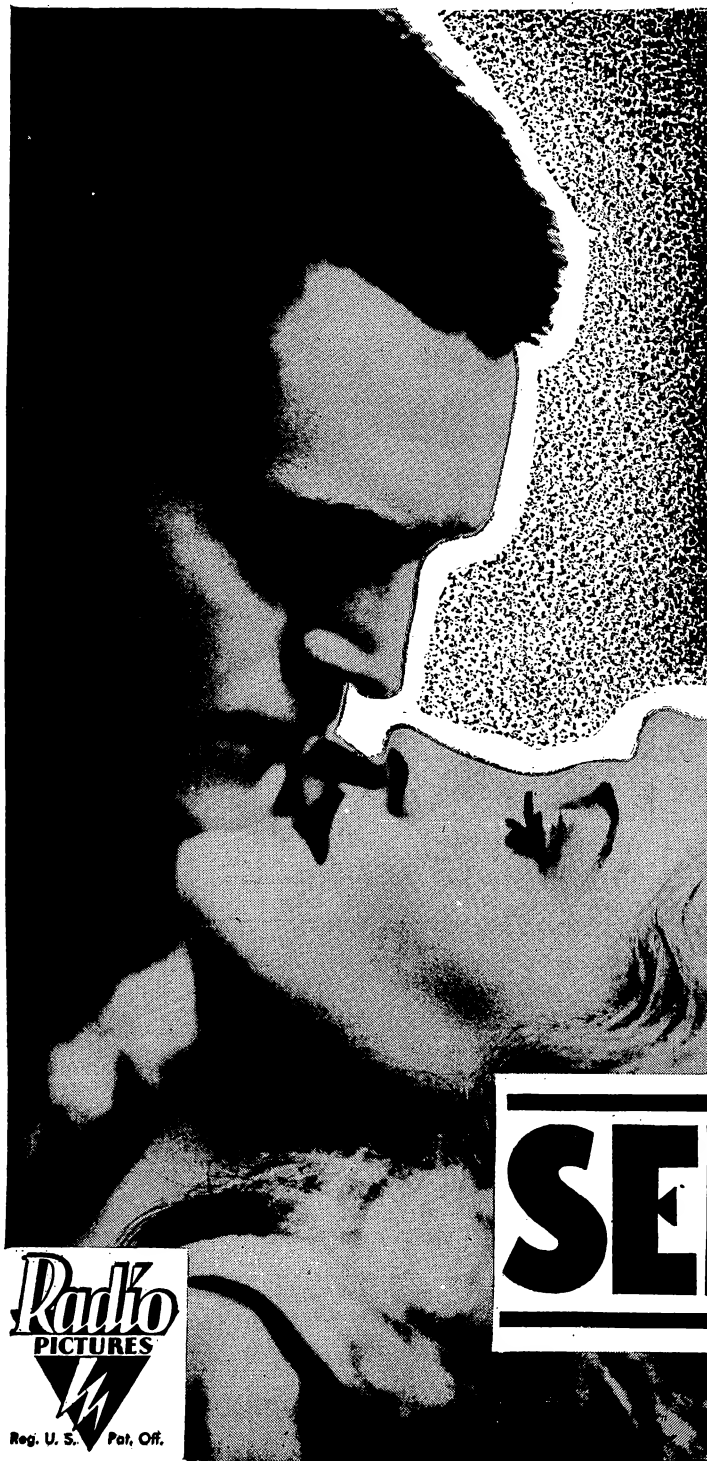
1700 Sansom Street PHILADELPHIA, PA.

Featured in
Fanchon & Marco's
"SKIRTS"
Idea

RUTH SILVER

THIS WEEK—
EGYPTIAN THEATRE,
HOLLYWOOD
THANKS TO
FANCHON & MARCO

'GRISCHA' STO CLIC



NEW YORK

"A superb performance by Chester Morris... Gripping and moving beyond description."... New York Telegram.

"A distinguished war movie, impressive and eloquent... Mr. Morris' performance will stand out as the acting job of the season."... New York Mirror.

"Very human and affecting... A fine, vigorous, astonishingly courageous finale."... Morning World.

CHICAGO

"... one of the most unusual and affecting pictures we ever encountered. We unquestionably place it among the achievements of the talkie era. Don't pass up this picture or you'll be missing one of the most sensational talkies thus far."... Chicago Evening American.

"It's an excellent film, this one about 'Sergt. Grischa' and one that will be remembered a long time after being seen... a notable picture achievement."... Chicago Evening Post.

PITTSBURGH

"... a deep, moving, powerful and at times terrifying drama... Herbert Brenon's masterpiece, palling even his 'Beau Geste' and 'Sorrel and Son'... Ace picture of the present year. Nothing quite like it has ever before been brought to the screen."... Pittsburgh Post-Gazette.

WASHINGTON

"One of those really different productions... no choruses, no popular theme song, but it is one of those great moving stories that Herbert Brenon, its director, has done once or twice before."... Washington Daily News.

"'The Case of Sergeant Grischa,' notable and often powerful... stands on the merits of its show eloquence, terminating in the most realistic climaxes ever presented in the films."... Washington Evening Star.

SERGEA

PHILLY.

"Without a doubt, it is one of the 'best' pictures of the year."... Philadelphia Evening Ledger.

Radio
PICTURES
Reg. U. S. Pat. Off.

RM CENTER OF HOT DEBATE KS FOR WHOOPLA GROSSES..

**Bedlam of Controversy
Sweeps Show World
as "Grischa" Thunders
Across Key City Screens
... Blowing Froth and
Pansy Drama Off the Map
... Thrilling a Public That
Faces Life Standing Up...**



**Landslide of Praise From Press
of Nation . . . Lauding Brenon
Genius and Radio's Daring and
Resourceful Showmanship . . .**

HERBERT BRENON'S

THE CASE OF

NT GRISCHA

CHESTER

MORRIS

ALEC B. FRANCIS . . .

BETTY

COMPSON

GUSTAV VON SEYFFERTITZ . . .

JEAN

HERSHOLT

**AND A
SWEEPING HOST OF SUPER-NUMERARIES**



BIG

AND

SMALL

EXHIBITORS ALL PLAY & PRAISE

PATHÉ NEWS (sound & silent)

PATHÉ audio REVIEW

Grantland Rice Sportlights

Van Beuren Song Sketches

Talking Topics of the Day

Aesop's sound Fables

PATHÉ

ONE-REEL

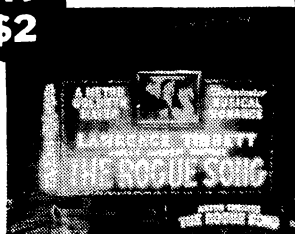
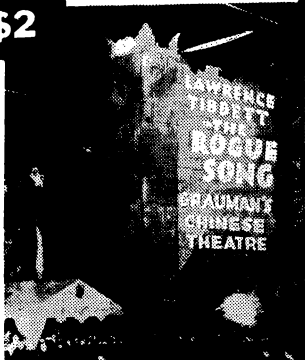
SHORTS

MAKE-UP **البس**

Before the train gets underway, and it is fairly long in doing so, the principals are introduced. Chu Chai Wan, as a peasant, is first shown as submissive to the scheme of things. His little sister, San Bo

(Continued on page 38)

[REDACTED]

AT
\$2*A sensation in New York!*AT
\$2*A smash hit in Los Angeles!*AT
POP
PRICES!*Standee business at Stillman, Cleveland!*

A RIOT IN CLEVELAND!

*First Popular
Priced Engagement
at Stillman, Cleveland,
electrifies the industry!*

LAWRENCE TIBBETT

The Biggest Thing in Talkies

The ROGUE SONG

The Big Ones are always

METRO-GOLDWYN



**ELECTRIFYING
THE AMUSEMENT
WORLD!**

Telegraphic reports of
public preview of Norma
Shearer in "The Divorcee"
herald another M-G-M
Talkie b. o. sensation!



MAYER

Your
Newest
Star!



"Rogue Song" is likely to become the beacon that will shine out in the world of the sound pictures as "The Birth of a Nation" revealed the possibilities of the silent picture."

—Archie Bell, Cleveland News

...fundamentally "SOUND"



sound sound sound the hits are coming - the ear has finally come into its own - it's a new EARA for you mister exhibitor - you are now in show business - welcome to our city - did you know that



t most of the big hits of the day are from metro-goldwyn-mayer pictures? nowadays songs as well as stars are determining factors in the success of the photoplay - its a jolly old bandwagon - take a ride for yourself why don't you - m-g-m showmen



know the value of spotting great songs in pictures - it's an unbeatable combination and robbins m-g-m songs are the cream of the crop - get with ! ! ! !

BANK NOTES

THE MONEY HITS OF AMERICA

Should I
From "LORD BYRON OF BROADWAY"

Chant of the Jungle
From "UNTAMED"

Cooking Breakfast for the One I Love
From United Artists' Production "BE YOURSELF"

That Wonderful Something
From "UNTAMED"

Charming
From "DEVIL MAY CARE"

When I'm Looking at You
From "THE ROGUE SONG"

How Am I To Know
From "DYNAMITE"

Just You, Just Me
From "MARIANNE"

Singin' in the Rain
From "HOLLYWOOD REVUE"

Pagan Love Song
From "THE PAGAN"

ROBBINS MUSIC CORPORATION
799 SEVENTH AVE... NEW YORK CITY



The Whole World THESE GREAT

The Comedy Knock-out You've Been Hearing About!
"MINNIE, THE MERMAID"
 by BUD DESYLVA

THE NEW SENSATION
"I LOVE"

by GUS KAHN & SEYMOUR

A NOVELTY FOX TROT SONG!

**"Funny, Dear,
What Love
Can Do"**

by
 JOE BENNETT,
 GEO. A. LITTLE &
 CHARLEY STRAIGHT



A NOVELTY
**The One
"JUST CAN'T BE BOTTLED"**

by GUS KAHN & SEYMOUR

*"You Can't Go Wrong
With Any 'FEIST' Song"*

LEO. FEIST, INC., Cor. BROADWAY (ENTRANCE)

[SAN FRANCISCO] 942 MARKET ST.

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World Is Singing 10 FEIST HITS!

NATIONAL WALTZ HIT!

YOU SO"

ED FIORITO

A BREEZY FOX TROT SONG THAT'S THE TALK OF CHICAGO!

"THE TALK of the TOWN"

by GUS KAHN and CHESTER COHN

A SWEET SOOTHING FOX TROT SONG!

"LIKE A DREAM"

by

VINCENT ROSE,
BENEE RUSSELL &
HAROLD SOLOMON

FOX TROT SONG!

I Love HERED WITH ME"

MOUR SIMONS



AY and 50TH ST., NEW YORK
(ON 50TH ST.,)

PHIA] [KANSAS CITY] [LOS ANGELES]
T ST., [GAYETY THEA. BLDG.] [405 MAJESTIC THEA. BLDG.]
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240 TREMONT ST. 138 CHARING CROSS RD. 30 Rue de l'Echiquier
BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance
Orchestrations

50¢ FROM YOUR
DEALER OR
DIRECT!

CHINA EXPRESS

(Continued from page 33)

Yan, although headed for slaverydom, is just a victim of circumstances. Not until the train is puffing through the night and two overcares, costumed like English soldiers, disperse with their booze and select the little sister for entertainment, does the meaning of lam down on the peasant. Then the offender is murdered.

After that the peasant is still quiet. It requires the drunken pal of the dead man to do some promising shooting before lam asserts itself.

Up to this time there have been flashes of the revolutionist emblem, cries of "Why don't we do something?" and other such well known meeting salutes as "Listen to the truth of the day."

There are also cut-ins of the cultured world as a booze-injuring jazz-made place of prodigals who are philandering away things that would get the paupers back in the cattle pens into more comfortable quarters, at least on the train. The general is shown selling out to the European, and so it goes.

With these, however, hardships for the coolies are over. They are converts to the cause. Just another little flash of the need to stick is incorporated in a choice parcel of realizable visualizing deprecation at the next station if they fail.

Soldiers, with muskets, etc., are swept aside initially by the bombardment of bullets and missiles. The lesson here teaches that the first thing movable should be seized during the emergency period. Then one Frother Coolie gets wise to the fact that the train is carrying munitions. After that it's a battle in the corridors, top and sides of the train. The lam boys always win. Even when one of the cultured enemies slips off the train and wires ahead to have it derailed, the lad at the switch is loyal to the cause and the train is rambling on with victory for the cause, when there comes the sudden end, and Gold's question: "Whither, China?"

way.

LUCKY LARKIN

(SYNCHRONIZED)

Universal production and release, starring Ken Maynard. Directed by Harry J. Brown. Story and adaptation by Mary Jackson. Photographer, Ted McCord. Titles by Lesley Mann. Includes Nora Lane, James Farley, Harry Todd, Paul Hurst, Charles Chazy, Blue Washington. At Loew's New York, N. Y., one day, March 4. Running time, 65 minutes.

Old line western, fitted to the in-laws and the double billers. Moves fast and, from the point of

view of the western fan, trails rapidly in action. Dramatics are off, and most of the action is a horse race that runs for one-fourth of the film. Next to Nora Lane, Tarzan is the best actor in the film, but Ken Maynard is the draw.

Story concerns the unbearably painful trials and tribulations of Kentucky gentlemen who like their quiet life and their horses split up and they move to Arizona. Out there they become homesteaders, with one main aim in life—to breed stallion horses. But the cards are stacked against them in the beginning. Consequently the only way one of the homesteaders can win a champion rider. Lucky Larkin is the just boy. Slated to ride for the homesteader, Larkin shifts to the chief homesteader because he doesn't like the looks of his first boss.

Love interest is only incidental in this picture.

Embarrassing Moments

(ALL DIALOG)

Universal production and release. Directed by William A. Axt. Story from story by Earle Snell. Dialog by Earle Snell and Gladys Lehman. Featuring Reginald Denny, Merna Kennedy, George Fennell and William Austin. At Loew's New York one day, March 6. Running time, 50 mins.

A preposterous story, but nevertheless entertaining programmer. Can support as the solo feature in the smaller grind houses or build up in the double feature houses.

Story is an old rehash, entirely incredible. It's one of these 24-hour love proposal and marriage affairs. Comedy situations and dialog main support.

Merna Kennedy is the girl engaged to be married to William Austin, as the Puritanical fop. Austin would not be recognized were he to play any other part than that of a stiffed fop. Casting him for the identical role in each picture has begun to pall somewhat.

Miss Kennedy discovers she does not love Austin and invents a fictitious name, which she claims is her trial marriage husband. This, as would be expected, turns out to be Reg Denny, who then walks into the picture and saves the girl from the foppish carresses.

Comedy is derived from Denny's attempts to hold a clandestine meeting with Miss Kennedy during the night, unable to do so because of her father.

Adam Fuller, as the pompous and exasperated father, stole the picture and most of the laughs. Austin's strong English accent was strangely out of place in a bucolic mountain town. Another natural English accent here, that of Denny's. Miss Kennedy looks mildly sweet and speaks in a like tone.

German Pictures

"THE LOVE WALTZ"

(All Dialog)

Berlin, March 1. "Liebeswalzer." Ufa. Recorded on Klangfilm. Rich Pommer production. Directed by Wilhelm Thiele. Lillian Harvey and Willi Fritsch starred. (George Alexander featured. Premiere, Gloria Palace.

Unquestionably the best all-talker produced in Germany today. Despite its cost of approximately \$200,000, it should make a nice profit on the German talking version alone. Will have the English version and the silent as cream. The Gloria Palace, Berlin, is sold out nightly, with speculators in hordes and an extra show added. It looks as though they would get half the production cost out of this run alone.

The story is just the sort of thing that they do well on the Continent, as the success of the silent "Waltz Dream" proved in former days. It is a sentimental story with a Graustark motive, playing in an imaginary little German court, and it does not take itself at all seriously.

For continental audiences George Alexander as the duke is the favorite. He is a light comedian with a lot of charm and the ability to register. Willi Fritsch loses nothing of his style in a talker, and Lillian Harvey does wonders with a not too sympathetic role. From the rest of the cast Karl Etlinger and Carl Ludwig Diel stood out. Under Pommer's very strict supervision Thiele has directed his players competently. Werner R. Heymann has delivered the score, which is always satisfactory, and culminates in the charming "Love Waltz" and the fox trot, "Where Have You Been All My Life, Little Boy?" which promises international possibilities. All in all, a knockout for the Continent, and one which keeps the audience continually howling.

An English version under the supervision of Carl Winston, who came to Berlin with Sternberg, is ready for distribution. Lillian Harvey, being of English extraction, played her role in both versions, and the young Englishman, John Batton, who has played in Hollywood, handled the Willi Fritsch character. Several of the other roles were played by American and English actors resident in Berlin, and George Alexander and the rest of the cast spoke their English with an accent, an alibi usually being found for this. To judge by several reels of a rough cut version which I saw in the projection room, the picture should go

big in Great Britain, and should also be pleasing to audiences in the States as a novelty.

"I Have No Faith in Women"

(All Dialog)

"Ich glaub nie mehr an eine Frau." Ufa. Recorded on Klangfilm. Directed by Max Reichman. Richard Tauber starred. Premiere, Capitol theatre.

Richard Tauber, the star of this talker, is unquestionably the biggest stage attraction in Germany. As a tenor in opera he receives a guarantee of over \$600 nightly, and he is worth every penny of it. Even in a weak sister like "The Land of Smiles," the Lehar operetta at the Metropolitan theatre, he is packing them in nightly. But on the screen he is quite another proposition. Only his moments of song redeem him. Otherwise his debits are his heavy body, which is lamed by an attack of organic rheumatism that has practically paralyzed one arm and his physiognomy, which is anything but that of a matinee idol. To that must be added that he has very little ability as an actor. On the whole, his singing records excellent, especially in the quiet passages, but few can see a future for him on the screen unless somebody can dig out a character role for which he shows aptitude.

The story here and its direction are below standard. It is laid in Hamburg and plays among a group of returned sailors, with the leading figure a lad returned from the sea after years of absence who falls in love with his own sister, whom he does not realize has become a prosaic housewife. The truth he ships again for the great broad spaces. Tauber only has a secondary role with no real part in the plot. He does the singing. When he sees a mother he sings a mother song; when he sees a dame, he sings a dame song and so on. One really felt sorry for him until one thought of his salary.

Once around for this in Germany on Tauber's name. Track.

9 Special Holiday Shorts

Musical novelty shorts for the nine outstanding holidays in the year, have been approved for Publick by A. J. Balaban.

Holidays to be covered by special novelty subjects ars, in the order in which they arrive, Easter, Mother's Day, Fourth of July, April Fool's Day, Thanksgiving, Christmas, New Year's Day, Lincoln's Birthday and Washington's Birthday.

Publick Convention in Chicago Talks Business

Chicago, March 11.

Convention of 200 Publick executives and divisional bosses opened Monday (10) at the Drake for a three-day session with neither Sam Katz, president, nor Sam Dembow, Jr., vice-president, in attendance. Meetings were strictly business, without banquet or program parties. David Chalkin, John Balaban and J. J. Rubens assumed the burdens after all arrangements had been completed for smooth running by Jack Barry.

Of the 200, 130 were from New York, arriving on a special. With the exceptions noted, all home office executives, divisional directors, advertising managers, bookers and district managers, were present.

Problems up for discussion were on product, of primary importance; stage presentations, shorts, national advertising, institutional advertising and national and local exploitation.

Monday's opening session was devoted to plans for an intensive three-month business drive beginning in April, with \$30,000 in prizes for employees throughout the circuit, excluding the home office.

PAR PLAYING 'KING' DAY AND DATE WITH R-K-O

Syracuse, March 11. R-K-O with the "Vagabond King" set for March 29, is burning up over publication of a full page ad for the picture in last Sunday's Syracuse "American," in which the feature is announced for the local Paramount the same day.

"The Vagabond King" was one of 20 Paramount pictures purchased by Keith's before Publick invaded the town.

Paramount is said to have made several offers to R-K-O for resale of the picture with latter sticking to the contract.

Omaha's 15c Talkers

Omaha, March 11.

Change in Paramount policy was followed by the announcement that Harry Goldberg, former film buyer, is returning to the World Realty Co. to manage the Moon and Muse theatres, semi-neighbors, as 15c talkers, with Jules Rachman.

First houses of kind in this section.

Fox West Coast in Ill.

Los Angeles, March 11.

Fox West Coast Theatres has bought the Palace and America, Johnson City, Ill., and Lyric and Orpheum, Salem, Ill., from R. C. Cluser.

Houses will be operated out of the St. Louis division under the supervision of Tom Reid.

MATESE CO. JUDGMENT

The National Theatre Supply Co. filed a default judgment in the New York City Court last week against the Matrese Theatrical Co., Inc. for \$1,224 for merchandise.

The papers were served on Antonio Fidanza, managing director of the defendant, at 171 East 11th street.

Rita Le Roy, Anita Garvin, June Clyde, Ivan Lebedeff, "Hawk's Island," Radio.

THE STANDARD
BY WHICH ALL STAGE ENTERTAINMENT IS JUDGED.

FRANCHISE
AMARCO
IDEALS

AMERICA'S PREMIERE ADAGIO ATTRACTION

FIRST ADAGIO TRIO in "LUCKY GIRL"

FIRST ADAGIO FOUR in ZIEGFELD'S "WHOOPEE"

ROOF AND "WHOOPEE"

With Many Thanks to Messrs. S. L. Rothafel and Leon Leonidoff for Their Recognition of a Real Attraction to Feature in

ROXY'S THIRD ANNIVERSARY

WALLACE'S
ADAGIO OCTETTE

Managers and Producers in Search for a PRODUCTION SENSATION SEE US

Booked BY SAMUELS
ROXY ATTRactions

Personal Rep. JERRY CARGILL

Former Featured Juveniles in "Murray Anderson's Almanac" at Erlanger Theatre, New York

FRANC THE LASSITER BROS. WARREN

Now Featured in Boris Petroff's Unit "TIN TYPES"

Presenting Their Original Comedy and Dancing Routine

At PARAMOUNT, NEW YORK (Week March 7), with Entire Tour to Follow

Thanks Boris for the Bicycle Ride

Direction WM. MORRIS

THE world's most popular tenor adds his name to the illustrious group of world famous personages including Bernard Shaw, the Prince of Wales, Mussolini, Pope Pius, King Alphonso, President Hoover, Alfred E. Smith, who have spoken to the world through the life-like realism of Fox-Movietone. The first singing and talking motion picture starring John McCormack, whose voice will be heard now simultaneously in every corner of the civilized world, had its premiere at the Forty-fourth Street theatre, New York City, last night.

Never has the press so unanimously acclaimed a talking and singing picture; the enthusiasm of the New York critics echoes the verdict of thousands of theatregoers storming the box-office of the Forty-fourth Street theatre today.

Mr. McCormack extends his sincere congratulations to all those associated with him in his initial venture into the field of talking and singing motion pictures.



John McCormack

in

"SONG O' MY HEART"

Directed by **FRANK BORZAGE**

Story by **TOM BARRY**

Other Engagements

FOX-LOCUST THEATRE

Philadelphia
Beginning March 20th

MAJESTIC THEATRE

Boston, Mass.
beginning March 24th

**GRAUMAN'S CHINESE
THEATRE**

April or May

LONDON PREMIERE
in May or June

EXCLUSIVE MANAGEMENT OF

DENNIS F. MCSWEENEY

565 Fifth Avenue, New York

Songs in the order in which they
are sung by Mr. McCormack in

"Song O' My Heart"

"THEN YOU'LL REMEMBER ME"

"A FAIRY STORY BY THE
FIRESIDE"

"JUST FOR TODAY"

"I FEEL YOU NEAR ME"

"KITTY, MY LOVE"

"THE ROSE OF TRALEE"

"LOUGH LIMERICK"

"LITTLE BOY BLUE"

"IRELAND, MOTHER IRELAND"

"I HEAR YOU CALLING ME"

"A PAIR OF BLUE EYES"

Units Pushed Out on Publix Stages In Favor of 1st Run Talking Shorts

Desire for big first run spots for the Paramount talking shorts is declared likely to result in the dropping of additional houses in the Publix unit tour. Seven houses taking out the units this month bring Publix route down to 12 weeks to be played in 19. They were picked partly because of poor biz on the stage shows but also because it was figured important to provide more room in the important houses for the shorts program.

Wherever units do not mean enough to business to kill any thought of their cancellation it is reported there will be made for additional talker shorts, one inside source going so far as to predict that the route may be trimmed to only New York, Chicago and a couple other big keys. Outside of New York, it is claimed Chicago, Boston, Detroit, Buffalo and St. Louis are doing exceptionally well and are unlikely to be very well be eliminated in these cities. Minneapolis, New Haven, Indianapolis, and the Warner-Stanley quartet using Publix units are less certain. Minneapolis is now the farthest west the unit shows go.

W-S Murmurs
Jersey City, Newark, Philadelphia and Pittsburgh are the Warner spots taking the shows. Occasional trouble over changing of unit routes, failure to stick to running time and undercurrent murmurs of dissatisfaction now and then from the Warner-Stanley end renders it a question of how long the W-B deluxers will continue as at present.

Outside of Toledo, where the public group of seven going all-around, with notices to stage hands and musicians rendering vaude poles not in the cards, are Des Moines, Omaha, Denver, Dallas, San Antonio and New Orleans. All drop units this week. Date on Toledo, originally set as March 27 for the all-round policy, is now in definite.

Petty Assets Ignored

In Rich's Bankruptcy
A ladies' traveling bag, a trunk, set of golf clubs and bank balance of \$4 in the National City Bank, which Fred Rich failed to list in his voluntary bankruptcy petition, nearly jammed him when creditors attempted to prove wilful withholding of these facts.

After nearly two years of litigation, Ref. Davis in the U. S. District Court found for Rich and discharged him from bankruptcy.

Rich's claim was that the golf clubs, trunk and bag belonged to his wife, from whom he was separated, and were not within his control. As for the bank balance, he averred he had forgotten about it when he made up the petition.

Rich is musical director of WABC, Columbia system. He was represented by Attorney Julius Kandler. His liabilities were listed at \$11,758; assets, none.

All-Irish Bill

An all-Irish bill has been booked for Keith's, Flushing, L. I., for the last half this week.

Show includes Hollywood Collegians, Brady's, and the Wells-Kelly Dancers, Eddie Nelson and "A Day in a Night Nursery."

PAT CASEY BACK

Pat Casey is due back in New York today (Wednesday).

With his return preparations will start for the organization of the national midnight benefit drive for the N. Y. A.

Johnny Marvin, M. C.

Johnny Marvin opens at the Keith-Albee, White Plains, Saturday (March 23) as m. c. He succeeds Peter Higgins who then rounds out a 24 weeks' stay in the Westchester vaudeville. Higgins has been placed under a long-term by Keith's, and will be routed as a single.

Stage band policy is to be continued at the White Plains house.

Kane, Asst. to Godfrey

Jimmy Kane, covering bills and new acts lately for the Keith booking office, has been transferred to the New York book to serve as George Godfrey's assistant.

He will double up with Delph Lefter, Godfrey's other assistant.

Backstage Pests

The backstage pest must go. This is the avowal of the R-K-O offices, having taken action on eliminating pass abuses at the front doors, it is going to wipe out the birds who pester the back stages.

Many of the pests have no excuse to even venture back and attempt every known ruse to crash.

Those going back on legitimate biz and properly viced by the management will be taken care of, but the others must stay away.

AL TRAHAN IN SHOW REQUESTS NO BILLING

Al Trahan has gone under engagement to "The Little Show" producers for the next edition of that novelty stage production. Rehearsals are to start May 1.

Yukon Cameron, with the Trahan tour in vaude, will be in the Broadway production.

Charlie McCon, Trahan's regular agent, made the show arrangement. Trahan is relieved from R-K-O bookings after May 1, under a promise to fulfill the unemployed time at a future date.

At Trahan's own request no special billing or advance work is to be given him until after the new "Little Show" has opened. Last season Fred Allen was his chief comedian.

HELD \$1,100 ON ACT

Durante Trio Refuses Newark Pay-off—Damage to Props Claimed

Newark, N. J., March 11. When pay time occurred at Proctor's Friday night, Clayton, Jackson and Durante found \$1,100 had been deducted from their salary. Lou Clayton refused to acknowledge the alleged indebtedness and the trio left the theatre without salary.

George Godfrey of the R-K-O booking office is said to have authorized the deduction, with the allegation that the amount represented the damage the act had done to theatre props while in the R-K-O metropolitan houses. Newark was the closing of the three boys R-K-O provincial tour.

Another portion of the claim mentions transportation charges for the act. Nothing had been said to the boys in their preceding R-K-O theatres about any accumulating amounts for "damages" or otherwise.

FLATBUSH SHIFTS

A minor reorganization at Warner Flatbush studio replaces about six persons holding secondary positions.

Dick Foy, brother of Bryan Foy, who has been acting as assistant casting director under Stuart Stewart, is among those out.

Marge Besdine, from the cutting department, has been promoted to script girl.

Murray Roth, head of production, returned last week from a short vacation in Miami.

Minneville's Unit

Borah Minneville and Harmonica Band have been signed for a repeat over Public Circuit and will head a new unit "Smart Smaties," booked in for 17 weeks and opening in New Haven, March 20.

Rose Kessner and McGarry and Owen go with the same unit.

High Fever, But On

Carrie and Fiddy dropped out of the Palace, New York, bill Monday when the girl of the act was too ill to continue.

Carrie went on Saturday with 103 fever, refusing to cancel.

Loew's, Friday, St. L.

St. Louis, March 11. Loew's State will change to Friday evenings instead of Saturdays, March 21.

TINK HUMPHREY'S RESORT

Former Keith Exec Using Vaude Oldtimers in Amusement Spot

Chicago, March 11. Claude ("Tink") Humphrey, formerly general western manager for Keith's, is building a summer playground along the southern tip of Lake Michigan. He is taking along some of vaude's oldtimers as associates.

Humphrey bought 250 acres along the lake between Benton Harbor and St. Joseph's, Mich., for an 18-hole public golf course, now nearly ready. An aviation field and clubhouse also are under construction.

Charlie Van Hall runs the clubhouse, Glen Burt the aviation field, and Henry Catalino the restaurant. Buzz Eagle will be additor.

Spot is in the center of a popular summer section for performers.

Percentage Is Out For R-K-O Name Acts; Flat Pay

No more stage attractions will be played on percentage by R-K-O. Reported opinion is that percentage arrangements with acts played on that basis have not been of any benefit to the circuit.

R-K-O's past percentage system has been to guarantee the acts a set sum plus a split, over stipulated average business at each theatre played. Usually the percentage split with the acts has been 50%.

Position of R-K-O is that if act is worth the amount gambled on, there is no reason for not paying the act an equal straight salary without either party gambling. Experience has shown that when a percentage attraction failed to draw a substantial amount for a split, the set amount guaranteed and paid without the percentage money was more than the act was worth to the theatre.

Percentage playing of acts also tends to make public the theatre grosses and other inside stuff that would not otherwise be uncovered. R-K-O has said it will not accept playing pictures on percentage, preferring to pay flat rental on all films.

COLORED TEAM LOSES

Buck and Bubbles Can't Break Contract or Agreement

New York Supreme Court has denied the motion of Ford Lee Washington and John W. Sublett (Buck and Bubbles) for injunction against interference from R-K-O. William Morris, Nat Nazario, Louis H. Saper and Jacob H. Marcus. Court decision having ended the litigation, the colored team reopened for Keith's this week in Newark, N. J., as per contract.

Buck and Bubbles sought release from the ties which bind them to Keith's until September 1931, and to Jacob Marcus, New York hotel man who purchased their contract with Nat Nazario (bankrupt) at referee's auction for \$250, for the same period.

R-K-O contended the change in intermediary had no effect on the agreement made with the team through Nazario.

Reroute for Pittsburgh

Pittsburgh, March 11. Public units are to be re-routed after April 4, to give Stanley here break on opening. House has been starting new show on Friday, with scenery barely reaching here from Mastbaum, Philadelphia, in time for the first show. As result, openings have been ragged and schedules delayed.

Units have been taking week lay-off here before opening in Buffalo. Beginning next month, they will move directly from Philadelphia to Buffalo, taking the lay-off there, and getting here in time to be set and released next before.

To bridge the gap, Stanley has booked Ted Lewis' band in for week end of April 4, doing without regular Public unit at that time.

R-K-O's Prize Winning Division Is St. Louis With Vaude Credited

Another Funny Salary

Ann Seymour is appearing at the New York Palace this week with salary set for her first time as a single act at \$2,000.

An odd condition of the engagement is that if Miss Seymour holds over at the house it is mutually understood her salary for the two weeks shall be \$3,500.

The other funny Palace salary arrangement some weeks ago was with the agreement that if the act held over it would receive \$500 more than the salary named in the contract.

MIND READER DOES BIZ; RABOID'S FULL WEEKS

Mind reading seems to have accomplished something that flash acts and freaks have failed to do in the Comerford houses.

So much more so that the Amalgamated Vaude Agency has been instructed by its operating chief to book in Rajah Raboid for full weeks, not only in the theatres playing combos but in the straight picture houses.

Irwin took a chance with the mind reader and following his reports in Providence, Wilkes-Barre and Scranton, the Comerford office has the Rajah set for others, some of the dates including houses heretofore barren of stage attractions.

Raboid does all kinds of stunts and ballyhoo, drives blindfolded through the streets and stages a special morning matinee for the ladies only, as well as getting radio tie-ups.

Pan, Toronto, Breaks Record with R-K-O Vaude

Toronto, March 11. Fred Schaefer who quit Shea's Buffalo house to take over Panter's here is through. Hamilton man takes his place with Jack Arthur of the Uptown (FP) in indirect contact with Panter's.

With RKO bookings commencing at once name Panter's will be changed to Imperial and the overhead raised a couple of grand in hopes of attracting biz. At present house is a Saturday night stand with dullness in between in spite of fair programs.

First week of new management saw "Kittens" new house record at \$23,000 more than \$11,000 of which was clicked in the first day.

Panter's name becomes Palace in Hamilton, where George Stroude in charge. Seats 2,300. Hamilton United Theatres has also sold the Capitol to Famous Players. Seats 2,250 with Leonard Bishop in charge.

Mike Shea's agreed to RKO vaude booked in opposition to his own houses here.

Acts in Fowler Shorts

Los Angeles, March 11. Fowler Studios will start on its new program of talker shorts April 1. RCA recording.

Each short will be made up of three vaude acts.

FOR HATTON'S SHORT

Shorts produced this week at Warner's Flatbush studio include "Taxi Talks," by Frederick and Fannie Hattton. Complete cast is Mayo Methot, Katherine Alexander, Roger Pryor, Vernon Wallace and Evelyn Knapp.

Ryan and Lee, from vaude, also recorded.

Another Butterfield Split

Chicago, March 11. Keith's local booking office adds a new Butterfield house to its books April 16.

On that date the Michigan circuit, long affiliated with Keith's by booking arrangement, opens the new Michigan Jackson, Mich. Split week bills.

Tom Soriero, manager of R-K-O's St. Louis division, which takes in Kansas City, Memphis, New Orleans and St. Louis, is the winner of the watch emblematic of the best division grosser among R-K-O's 12 divisions for the month of "Joe, Plunkett Month" (February).

Low Golding, New York State division, takes second place, and Nate Blumberg, mid-west, third. New York City division (Charlie MacDonald) is fourth.

Much of the credit for Soriero's success in his St. Louis territory during the Plunkett month drive is placed with the vaudeville playing the theatres under his direction since inception there of the four-act contract road shows booked by Charles Freeman. The recent bills in the winning district have been reported high on an average and are deemed the direct cause of the improved grosses, since the normal run of pictures available to the R-K-O stands in Soriero's section is not strong, as is the case on the rest of the circuit.

Arthur Freudenfeld, exploiter under Soriero, put the publicity end of the St. Louis territorial drive over.

Blumberg's Work

Big honors are won by Nate Blumberg for coping third place with his work in the mid-west and Chicago division. Blumberg has done wonders with the recently falling spots under his direction, and has lifted the mid-west for R-K-O into the money making class, being a large contributing factor in R-K-O's declared profits for the last period.

Complete standing of the dozen R-K-O division managers for the Plunkett month contest is: Soriero, St. Louis; Golding, New York State; Blumberg, Chicago; MacDonald, New York City; Winston, New England; Firnkofsky, Ohio; Beehler, Brooklyn; Emde, Westchester; Vincent, West Coast; Saunders, Washington; Carrier, Northwest; McCurdy, Minneapolis, in that order.

Act-Cuts for Films

Vaude shows are cut to three acts the last half this week in eight theatres in Brooklyn, including Westchester playing "Hit the Deck" (Radio). They will be similarly cut in the entire Greater New York territory the last of March when "Sally" (F.N.) is played.

The F.N. special plays the R-K-O New York houses entire week of March 22 and the Brooklyn and Westchester vaudefilms March 23.

REISMAN CANCELED

Casino Complained of Orchestra Doubling in R-K-O Vaude

Leo Reisman's vaude dates were not distinguished in R-K-O, as reported, but cancelled by Reisman. Report read that R-K-O office had refused to renew its option with Reisman.

The office held no option on Reisman's services. Vaude contract called for six or seven weeks, only one of which was played. The remainder was cancelled by Reisman due to the Central Park Casino complaining because Reisman was playing neighborhood houses and billed as an R-K-O orchestra, instead of using the Casino billing.

Some of the boys also took ill with laryngitis. His radio contract with R-K-O expired last night (Tuesday).

Reisman is now reported to be on the fence between another offer from R-K-O and a deal with Public.

Leo Reisman departed for Havana this week. He will remain there for at least two weeks. His band will continue at the Casino.

S. F. Club Dep't

San Francisco, March 11. For the first time out here R-K-O is exhibiting a club department with Phil Freese in charge.

Formerly this department was handled through the division's booking office in Los Angeles.

King, King and King, hooding trio, is exhibiting a club department over the Loew presentation time.

Once More "No Dirt" Order Issued For Keith Houses In or Out of N. Y.

JUDGMENTS

Leo J. Fitch; Brunswick-Balke-Colender Co., \$104.
Fortune Gallo; T. Ruffo; costs, \$128.
Mercantile Delivery Co. and N. Y. Telegram Corp.; J. Helland; \$500.
Trivision Projection Screen Corp.; F. C. Zerweck; \$1,275.
Marquiesite Veiller; American Play Co.; costs, \$112.
Fox Theatres Corp.; Atlantic Nat. Bank of N. Jersey; \$390,142.
Endless Motor Vehicle Picture Exhibitors Ass'n.; N. Tel. Co.; \$116.

Club Bookings Looked Upon as Salvation by Jobless Indies

Indie vaude bookers, hard hit in the east, are going in for club business on a big scale. They claim that there's as much to be made from this field, if not more, than there was from vaude.

This claim is partly substantiated by the large increase in the use of attractions for nearly every kind of an affair now, including dinner dances and banquets at hotels and other places. Where a few years ago acts were seldom used, now it's unusual when a dance or affair of any size at all doesn't look for entertainment of some kind.

Use of shows at lodges and at affairs given by commercial organizations is also spreading, this giving the bookers a larger field to go after than they formerly had. Some clubs pay as high as \$3,000 a show, according to one of the bookers.

PANTAGES' N. Y. OFFICE FINALLY ABANDONED

The New York Pantages office, which once offered acts around 30 weeks, was officially washed up Friday, when Arnold Johnson, orchestra man, took possession of the eastern office in the Bond building. A deal was closed with Eddie Milne, Jr., Pan's eastern rep for many years, under which Johnson assumes the Pantages lease, having five years to run, and acquires all the office equipment.

With Johnson preparing to move in Friday, Milne and assistants were cleaning out desks and file. Only the most important of correspondence and contracts were saved to be shipped to the west coast. Milne will remain east for a time to clear up personal matters and then return to the west coast under current plans. Whether he will continue in Alexander Pantages' employ is dependent on whether the millionaire showman, in jail in Los Angeles on a serious assault conviction, wants him to.

Thought of opening an indie vaude agency of his own in the east, considered up to recently, is out for Milne, he said.

Pan Vaude in K. C.

Chicago, March 11. Pantages, Kansas City, playing Bridges musical tabs, resumes vaude March 29, booked by Nan Elliott out of the Chicago office. Bridges' company moves to the Pan house, Minneapolis, March 21. It will remain in Minn. until the new Pan, Hollywood, opens, then shifting to the coast.

F. & M. IN CHI

May Return Going in Avalon and Capitol

Negotiations were near consummation this week for the Fanchon & Marco Ideas to play regularly in both the Avalon and Capitol theatres, Chicago, with still a third house to be played later in the season. The two units have been doing some spotty booking in the houses with Marco expecting to close up the regular weekly placement before he goes west.

National Theatres Corp. controls the two houses. With the Avalon and Capitol in on the F & M routes the layoff weeks between St. Louis and Milwaukee and Detroit and Milwaukee would be filled. This is not the first time F & M Ideas have played Chi. They were given a fling in the Granada and Marboro theatres but didn't click and were withdrawn.

New Unit Rushed

A new Public unit, featuring Harry Rose, is in hurried production to take the Russian "Chauve Souris" place in Jersey City next week.

It will play out the balance of the "Souris" route.

Incorporations

NEW YORK

Kaali Theatre Corp., Westdale Theatre Corp., Throger Neck Theatre Corp., Manhattan, 1000; John W. Springer, Cora A. Springer, Soteria Cocalis, \$10,000; Soteria D. Cocalis, Cryanthea Cocalis, Benjamin Rich, Round Table Productions, Manhattan, theatres, pictures, \$10,000; Ivan E. Macine, Joseph F. Macine, Estelle Siegel. Merry Funst, Inc., New York, produce plays, 100 shares no par value; David Koss, George J. Markov, Sophia O. Field. Old World Exposition Corp., Manhattan, outdoor amusement, 200 shares no par value; Alfred Davis, Joan Skuba, Samuel A. Wacker. Genesee Theatre, Inc., Genesee, pictures, 100 shares no par value; Alexander Chlars, Philomena Bondi. Rose Albert Amusement Corp., Manhattan, theatres, pictures, \$10,000; Edward Goodman, Sidney L. Fishkin, Elias Wertheim. Loewenstein Corp., Kings, theatres, pictures, 200 shares no par value; Mitchell Kay, Dave Rosenzweig, Jennie Rosenzweig. York Productions, Inc., Manhattan, theatres, pictures, 500 shares no par value; Samuel Rabin, Rose Block, Sam Bernard. Post Road Theatre Corp., Manhattan, theatres, pictures, \$10,000; Soteria D. Cocalis, Cryanthea Cocalis, Benjamin Rich. Ecco Operating Corp., Manhattan, theatres, pictures, \$10,000; John W. Springer, Cora A. Springer, Soteria D. Cocalis, Theodore Reisel & Co., Inc., Manhattan, scenery, costumes, 100 shares no par value; William Horowitz, Isidor Bregoff, Irving Strauss. Wilma Amusement Corp., Manhattan, theatres, vaudeville, 200 shares no par value; Jacob L. Goodstein, L. Wiener, Isidore Samore. Orthophonic Picture Corp., Manhattan, pictures, \$10,000; Daniel Des Foides, John March, Totos Zenarrides. Coes Corporation, Manhattan, theatres, pictures, plays, \$10,000; Edward Cohn, Harold Cohen, Louis Michael. The Society of Teachers and Composers, Inc., Kings, musical publications, instruments, 50 shares no par value; Joanne McHugh, Anna D. Tjellen, Harrison Kerr. Margos Operating Co., New York, amusement devices, \$2,000; George F. Kister, Martha Kister, Frank A. Kister. Buffalo Theatrical Producing Corp., Buffalo, theatres, pictures, 100 shares no par value; John J. Whitehead, Jr., Eleanor D. Whitehead, George Kondolf, Jr. R. S. K. Amusement Corp., Manhattan, theatres, pictures, \$2,000; Isaac Reiss, Augusta Zerklin, Ray Lieberman. Telling Picture Reproducing Equipment Corp., New York, pictures, \$500,000; Albert J. Moeller, Walter J. Noff, Clarence Legay. Sheppard Amusement Corp., Kings, theatres, pictures, \$15,000; Jacob S. Mandelman, Nathan Greenberg, Max Perloff, Teddy Behr Amusement Corp., Kings, theatres, pictures, \$15,000; Edward M. Behrman, Marcus N. Behrman, Emanuel Goldberg. Consoma Patents Co., Inc., New York, deal in machinery, motion picture apparatus, printing, 100 shares no par value; M. J. Siegel, M. E. A. Tuzver, H. Greenbaum. Day-Gold Theatres, Inc., Queens, theatres, pictures; Isidor Geltman, Freda Geltman, Florence Davis. Dissolutions Slope Theatre Corp., Kings. Brainerd Amusement Corp., Brooklyn, Statement and Designation. Frederick Herndon Productions, Inc., Ill., pictures; Frederick Herndon, president; 400 shares no par value.

V. M. A. Will Not Arbitrate Cases Where Over 5% Commish Is Charged

As the result of numerous recent cases in which 10% was the rate of commission involved, the Variety Managers' Association reiterates its standing declaration that the Joint Complaint Bureau will not entertain complaints wherein the amount of commission paid by an act to an agent is in excess of 5%.

Latest case of this sort concerns Carlton and Bellow, act, and Arthur Horwitz, agent, with the act requesting release from 10 remaining weeks under an original 35-week contract with Horwitz, a New York Loew artists' rep. Team charges Horwitz with having deducted exorbitant commission (10%) for

booking services, in addition to the customary 5% for the Loew office from dates played.

Horwitz contends his agreement with the act under the contract calls for that amount of commission and declines to issue a release on the 10 remaining weeks for which Carlton and Bellow are signed.

V. M. A. refuses to recognize commission exceeding 5%, holding that to be the proper amount. Managers' organization advises acts to pay more if they wish to, but warns that it will not arbitrate cases involving more than 5%.

COMERFORD SOLD ON AFTERPIECE ECONOMY

Standard and semi-name next-closing acts at higher salaries than under the present booking system will be played in the six Amalgamated-booked Comerford theatres in Elmira, Binghamton, Scranton, Ithaca and Wilkes-Barre under a plan sold to Comerford by Henry Bellit, one of the recently disenfranchised Keth producers.

Half of the next-to-closer's regular salary will be charged off to its regular bill position and the other half contributed by the closing act on the five-act bills. In place of the usual flash closer will be an afterpiece staged by Bellit, with the next-to-closing turn participating.

Bellit's plan adds a money act to the bills without raising the budget. He figures to make a set profit on the afterpieces for his production work.

Average cost of the Amalgamated bills is reported from \$2,000 to \$2,500.

EUGENE CONRAD

Announces Another New Idea!



BILL TELAAK

The High Hatted Gagger in 'Taking Gags from the Ether!'

A COMEDY MASTERPIECE FOR THE MASTER OF COMEDY

NOTICE:—Mr. Conrad, who is now exclusive writer for Mr. Telaak, has duly protected and copyrighted all system of taking gags from the air.

REMEMBER

PRATTFALLS

broken and contact with stage boards made easier by our latest invention—MRS. TRAHAN'S DANDY PRATTFALL SHOCK ABSORBER. Fits snugly in rear of trousers. Besides softening falls, concealed contraption adds noisy smack to contact with floor, increasing sound effect and lessening shock at same time. Very neat and guaranteed not to bulge or chafe. Highly useful article for all pratfalling comedians like you and me. See your neighborhood prop and light dealer now.

"Mrs. Trahan's Dandy Shock Absorber for Breaking Falls; Al Trahan's Act for Curious Calls!"

AL TRAHAN

CONGRATULATIONS

TO EVA
JESSE BLOCK and SULLY
FROM

THREE ALEXANDER SISTERS

May You Both Realy a Lot of Stumbling "Blocks"

HEALY and CROSS

We Did It—We Like It—So Will You

KEN CHRISTY AND Co.

"THE EX-WIFE"

CONGRATS BLOCK and SULLY

MAY THIS BE YOUR LAST WEDDING

Direction HARRY ROGERS—RKO

RETURN ENGAGEMENT

Don Cummings

This Week (Mar. 8) R-K-O PALACE, New York

Direction of WEEDEN & SCHULTZ

AL AND EMMA

FRABELLS FROLICHS

WITH

MARGIE HOEY and CHERIE SISTERS

(Petite Pedologist)

(Beautiful Girls—Beautiful Voices)

Booked Solid: Thanks to PETE MACK

DICK

MIDGIE

NASH AND FATELY

IN "STARTING A RIOT OF FUN AND SONG"

Booked Solid R-K-O

Many Thanks to Our Agents
WEEDEN & SCHULTZ

Musical
Comedy
Quality

Acrobatic
Comedy
billy m. greene

Rythmic
Harmony
of Films

New Era Tour—Loew's Southern Time
This Week at National—Richmond, Va.
Thank: AL GROSSMAN

Now At R. K. O. PALACE, NEW YORK, (March 8)

LUCILLE BEND SINISTERS

FEATURED IN HARRY KRIVIT'S "FEMME FOLLIES"

Loew's Traveling Supervisor For Each De Luxe Stage Unit Show

Loew's is installing stage supervisors with every deluxe unit now produced to give shows already out the benefit of supervisory attention. It has plans to place 12 men with as many presentations.

Formerly shows occasionally have carried a stage manager, with the Loew office supervising other units on the road from the home office. This was unsatisfactory, it is said, and led to the plan to place a stage show supervisor with every attraction.

The stage supervisor will live with the units from first rehearsals on through the entire tour, including the part of the trip some make over a portion of the Loew vaude route.

Duties of these men, selected for their knowledge of production as well as theatre operation and management, will include every phase of the show. They will be supervisors as to check whole programs as well as the units themselves and also look into the matter of sound, projection, etc., co-operating with the local manager.

Fox Still In Air

(Continued from page 5)
signs favor an adjustment that may be mutually satisfactory.

Otherwise it is claimed court proceedings will start. While the Blair-Bancamerica plan has been announced as prepared and about to be advertised, the legal entanglements will postpone any such progress until the annual meeting, it is stated. On April 15, it is alleged, the two opposing trustees who form a majority and hold the major vote in their power, will vote out the present president and Fox board of directors, using Mr. Fox's own Class B voting stock to accomplish that end.

Automatic Trustees
Mr. Fox's attorneys say that with the Blair plan in effect and paying off the Halsey Stuart and Western Electric (ERPI-AT&T) claims, that Messrs. Stuart and Otterson, respectively representing both, only will automatically cease to be trustees of Fox by the expressed intention of the Fox agreement under which they started to serve and which later William Fox repudiated. On behalf of those two trustees it is claimed that no such clause is contained in the original agreement and that they became trustees to conserve the Fox business and protect the stockholders.

William Fox continued to repeat during the stockholders' meetings that the American Telephone and Telegraph Company, through its subsidiaries, was attempting to steal his business. At the final meeting Thursday, Mr. Fox voted the own Class B stock, despite the Levy decision by advice of two trustees who told him it was his stock nevertheless. At a protest against his vote, Mr. Fox, who had acted as chairman at all meetings, declared an adjournment. His adjournment had given the necessary two-thirds of the Class B stock, along with the same required quota of the Class A stock, secured Wednesday, and the two-thirds vote of Fox Theatres secured Thursday.

\$600,000 Bonus
During the meetings it came out that Mr. Fox had borrowed six million dollars from the New York banking house around March 1, to pay the balance of \$19,000,000 due in England for his purchase one-half of the British Gaumont stock. For that loan, it is said by Fox West Coast Theatres as collateral, Mr. Fox agreed to pay the banking house \$600,000 as a bonus on the 30-day advance, plus 6% interest.

Since the stockholders' meetings, the bankers have held conferences, with Otto H. Kahn, of Kuhn, Loeb and Company, reported attending one or more meetings. Kahn is reported with Halsey, Stuart in the Fox matter.

The morale of the Fox organization, east or west, has not been improved by any of the events of the past 10 days. It is still very ragged.

The Fox meetings last week were rood imitations of the Donnybrook thing. About 20 cops were in attendance and around 250 spectators. "Proxies" became so important that when anyone wanted to speak to a Fox exec before the meetings, finding him unavailable

FOUR MIDWEST HOUSES CHANGING TO VAUDE

Chicago, March 11. With the midwestern vaude outlook steadily brightening, four houses, two of them Public, have gone into a vaudeville policy. Capitol, Des Moines, and Paramount, Omaha (Public) will play five acts, split week, same as the R-K-O Orpheum in each city. They will be booked by Sam Branson of the William Morris office. Both formerly were on the unit route. In Chicago, it is likely that when B & K assumes operation of the Belmont from R-K-O in May, the house will continue with three to five acts on a split, booked by the Morris office. This will mean adding one house to vaude time, as R-K-O is already dickering for several North Side spots to supplant the Belmont.

R-K-O'S DETROIT HOUSE NOW SOUGHT BY B. & K.

Chicago, March 11. With R-K-O taking over the Oriental, Detroit, on July 1, at an annual rental of \$100,000, western offices here, through Billy Diamond, booking manager, has given direct, present operators of the house a four-week notice. Understanding is that after that time it will be booked from week to week.

Balaban & Katz, operating all Public theatres in Detroit, are making an attempt to get the same house. B. & K. originally turned it down, but now, with R-K-O in they are trying to revive the deal, even offering R-K-O a profit to give them the spot.

House is scheduled to close for a month for renovation.

Loew Going Unit?

(Continued from page 41)

scenery, costumes, etc., remains, only changes being in the cast now and then and in the running time. According to Richmond and Norfolk (Loew vaudeville), they continue through Atlanta, New Orleans, Birmingham, Houston, Kansas City, Evansville, Memphis, Akron and Cleveland, and then to Syracuse, was added last week to the unit route.

Next Loew unit, back from the 15% weeks in de luxe dates, and to replace the vaude unit swing in the weeks, will be "Blue Garden." Under plans for next season the units for the vaudeville will go in every week instead of once every four weeks, this meaning that every show produced for the Capitol would be built with the view in mind of converting it later for the vaude standards.

Including the 15 Loew vaudeville in Greater New York, there are 23 houses now playing regular vaude bills. Added to the others, current one-half of the 48 theatres for the units under the proposal for next season, this if every house, including Loew's State in Times Square, take the vaudeville versions of the stage shows.

To the artist this would mean a contract of between 40 and 50 weeks under the presumption the act remained with the units throughout and week stands obtained in all except a few houses, pegged for half weeks, like Canton, to break jumps.

otherwise, all that was needed was to mention that the phone called wanted to see the exec about proxies. It became the open sesame. Many people have wondered how William Fox has borne up under his terrific strain for months. Mr. Fox was as blithely bright during the meetings as ever, although he permitted someone to do nearly all of his talking.

4-ACT UNIT IN STATE-LAKE

R-K-O Will Add Acts in Chicago's Big House

Chicago, March 11. R-K-O will play its four-act unit shows in the State-Lake. Additional one or two acts needed to complete the bill will be booked by the Chicago office.

Decision to use the Freeman brand units follows the immediate success of the first one routed to the coast.

MONDAY BACK AS LOEW'S VAUD OPENING DAY

Loew's general change of opening day for vaudeville bills will take place the second or third week in May, when 18 houses in New York and vicinity will revert to Monday opening. Exceptions are State, New York; Metropolitan, Brooklyn, and State, Newark, all downtown full week stands.

Loew went to Saturday openings with RKO, Fox and the rest last summer, but has found Monday superior as sliding day.

The Loew picture house (presentation) circuit will continue to change bills on Fridays. Out of town vaudeville days will be arranged according to jumps and for connections with New York.

AMALGAMATED BARS LYONS & LYONS AGENCY

Lyons & Lyons are persona non grata in the Amalgamated Vaudeville Agency, making the second time the agency has been banned from the Comerford circuit bookers.

The Amalgamated claims the agents via their representative, Matty Rosen, have not lived up to their word in delivering acts as represented and that they have put the Comerford booker (Buddy Irwin) to annoyance in laying out bills.

What precipitated the ban this week was the refusal of the Lyons office to release Amalgamated from continuing to play the latter's "Circus Cabaret" after it had started a two-week booking in the Comerford houses. Lyons was reported in bad shape or anything else but what its agent (Rosen) had represented it to be.

Amalgamated claims it's a Lyons' production. The latter's office should have taken the turn off and whipped it into the shape desired by the booker.

With Lyons & Lyons remaining adamant, Amalgamated is playing out the contract, but has barred the agents from doing business with the office.

The last time L & L were out of Amalgamated's line months before they were reinstated.

Publix Casting Stage Shows in Advance—No Last Minute Bookings

ILL AND INJURED

Three Samuel Bros., dancers with White and Manning, injured in New York auto accident and unable to work.

Elmer Rogers, manager, Palace, New York, suffering from heavy cold.

Belle Mann (Mrs. Abe Friedman) in Long Island College hospital for appendix operation; expects to be out in 10 days.

Connie Mitchell, severely injured in the auto accident on Long Island when Harry Krantz was killed, out of French Hospital; expects to return to vaude.

Kay Lazelle, "Little Show," confined to her home with an attack of New York.

Suffering with a bad tooth, Bobby Folsom dropped out at the Stanley, Jersey City, after the first show Saturday. She returns there March 21 for two weeks.

Vaude Transfer Men Blame High Cost to Actors Upon Unruly Union

NEW YORK BREAK-INS FOR WESTERN UNITS

Two New York theatres will be turned over to Keith's western booking department as break-in spots for Charlie Freeman's four-act intact road shows. Just which theatres they will be has not been designated, but reports are that Freeman has been told to take his pick.

The eastern pair are among those now spot-booked by George Godfrey, eastern booking staff, which dropped the unit show idea recently due to inability to get it properly started.

Hiram S. Brown, R-K-O president, has been suggesting an eastern starting point for the western units in order that they may be seen by the booking office before proceeding westward.

Freeman believes an eastern trying grounds to be necessary for the western bills to insure against unfavorable breaks in the west. Route for the intact western bills now reaches 20 weeks, and with the two eastern halves added will be 21. Interstate route at the end of the Orpheum tour for some acts gives them a through trip of five weeks. The entire time is booked by Freeman and his booking staff of two, Sam Tishman and Harry Kalchman.

Future western units, after the New York break-in, will jump to Rochester for the first date out of town and then proceed westward.

HOLLEB, R-K-O AGENT, OUT

Booked Act, Also Canceled, With Indie House—Dismissed on Spot

Chicago, March 11. Louis Holleb, RKO agent, was disenfranchised last week for booking an RKO act in an independent house.

In order to enforce all booking rules, Billy Diamond, western RKO booking manager, discovered that Brems, Fitz and the Murphy Bros. played the Capitol, Boston house. Diamond called the act and Holleb to his office. Tour admitted being booked for the date by the agent. Holleb's franchise was taken away on the spot and all time of the act canceled.

Holleb had held his franchise about a year. Previously he was in the office of Lou Goldberg.

Central, J. C. Returns

After five weeks of tabs, Central, Jersey City, is coming back on the Warner books, returning to the split week vaude formerly in force. Acts go back into the house Saturday.

Vaudeville transfer men in New York have laid the cause for the recent large increases in the cost of transferring theatrical baggage and scenery, which in turn has necessitated a cut in the use of road stage hands and also forced the performers to use lesser and cheaper scenery, at the door of the Theatrical Drivers, Chauffeurs and Helpers Union, Local 817.

The transfer men say that they are paying the District attorney orders an investigation into the methods of the union. They further claim that they desire to be subpoenaed with their books.

Their complaint against the union is that it is too arbitrary, and that many of its movements are without the knowledge of the American Federation of Labor, which chartered it.

The transfer men claim that since the union was formed, Oct. 7, 1927, 12 vaudeville houses have been forced out of business, because of the inroads which the demands of the union had made in their profit.

They further allege that the increase in the cost of transporting baggage, increased about 50% since the union first started, was made necessary by the union. But even this, they say, doesn't suffice to keep them going as the exorbitant salaries they are forced to pay to the union men working for them eat up almost half of the total income, not figuring the numerous other sundry expenses.

Can't Ride Own Trucks
A sore spot, according to the transfer men, is that they are not even permitted to ride on their own trucks, the union evidently fearing that they might assist in the loading or unloading of baggage and deprive a union of work.

Beside all this, the transfer people say the union men will not obey orders by them unless the transfer proprietors first phone the union delegates.

All the transfer companies, it is claimed, has been operating in the red for quite some time.

RIVERSIDE GOING DARK; MAYBE ITS FINISH

R-K-O's Riverside, New York, consistent loser since the passing of straight vaudeville, goes dark March 15. It may remain dark until R-K-O's lease expires, a year from now, unless a policy is devised to halt losses meanwhile.

Frequency of policy has been tried by R-K-O this season, all without success. Vaudeville, straight pictures and combination shorts-acts policy are installed at Riverside. R-K-O hopes vaudeville returned a few weeks ago to become the final policy.

With the house closed, R-K-O loses only acts. With the Riverside open an additional loss was shown on operation.

Providence Benefit

Providence, March 11. Midnight benefit show was given here last week at the R-K-O Albee for the rehabilitation fund of St. Joseph's Hospital, recently swept by fire.

Over \$2,200 was grossed and the entire fund has been turned over to hospital authorities by Foster Lardner, Albee manager. Bill included combined acts from the Albee and Fay's, 12 in all; Fox feature, "Happy Days," and short subjects.

Lardner headed the committee, assisted by Edward M. Fay; John P. McCarthy, Albee; State manager; Harry P. Storin, R-K-O Victory manager; and Edward L. Reed, Strand manager.

Newspapers plugged affair in ad columns gratis.

NEW ACTS

Joe Donahue and Nellie Breen, two-act.

Three Canins.

"His Wonderful Night" (5), comedy. John Quinn, who recently closed a 17 weeks' tour as tenor in "The Velvet Revue" on Publix Circuit, will return to vaude with Helen Gordon as partner.

ANN SEYMOUR

WITH

Harry Seymour

HEADLINING

AT R. K. O.

PALACE

NEW YORK

WEEK

MARCH 8

*Special Material By
Mann Holiner and Alberta Nichols
Lew Cobey at the Piano*

"Up in the Room"

By Joe Laurie, Jr.

Listen, honey, you get some cheese and crackers while I run over and get a bottle of gin. The Bratts are coming up to the room after the show.

You better get some ginger ale, too, there's no use paying the hotel two-bits a bottle. We'll have to get some ice and glasses.

Well, give the boy a dime when he brings it up; they don't expect more than that from a woman.

Come in. Hello, folks. Hello, Gee, the clerk said he didn't think you were home yet, and I said you must be. Can you imagine that mug? No service at all in this joint. Not a bad room for the money though. What are they soaking you for it? Three bucks double. Gee, we're payin' three and a half! I told Fred we ought to come over here, but we were tired from the jump and grabbed the first place we saw. They treat us very nice over there anyway.

Lets us make all the noise we want and no kicks. Not that we want noise, but Fred likes to practice on his sax at night after the show. We're putting it in the act next season, and you don't get a chance to practice on it at the theatre with all that noisy mob over there.

Gee, don't them hoofing acts give you a pain practicing all day? You'd imagine they they get enough practice with four-a-day. We were on the bill with a 6-people hoofing act a few weeks ago and they were dressing in the room over us and they drove me nuts. I was trying to fix my trunk. The transfer people musta used it for a bumper. They put a hole in it as big as your head. Gee, those baggage men are the limit, they don't care what they do to your stuff, and there's no use complainin' 'cause they're liable to put another one in it on the way out.

Well, I've had the trunk about 15 years now. Seventeen, honey, don't you remember we got it in

Evansville the week we got married? Anyway I'm gonna get a new one; this one is about all shot.

The Fixings

Oh, here's the ice and glasses. Honey, give the boy some change. I haven't anything but a ten-dollar bill. We'll take care of you later, son. Want some ginger ale in yours? I couldn't get any beer, so I got a bottle of gin. Yeh, a couple of doors away from the stage door. The doorman told me about it. Not bad stuff at that. Tastes fresh. Only two and a half a quart, not bad. We'll get a bottle tomorrow night and even it up. Oh that's all right. Well, here's looking at you and to Prohibition.

Jeez! this Prohibition thing is sure the nuts. There ain't a place I ever was in that I couldn't get it. According to the papers I think we're gonna get light wines and beers back again. I don't think so because there's too much graft for 'em in Prohibition. You said it.

I played a club last week and there was judges and lawyers, and even the chief of police there and everybody blotto. Sure, they raided some joint and took the stuff for their party I guess. Jeez! ain't they a lot of hypocrites? You said it.

You're spillin' your drink all over your suit, honey. Oh, gee, ain't I the slob? It's a new suit, too. Where do you get your clothes? At Bin's. You know Jack: Bin? He used to be in the show business. An old hoover. I paid 35 smackers for it. Ain't bad is it? I should say not. I always tell Charlie he ought to get his suite ready-made but he's so hard to fit. Well, Fred is a perfect 40 and he just walks in and gets a suit to fit him, no alterations, except the sleeves and shortening the pants a little. I let the wife get all my stuff. I like your dress you use in the finish. Who makes your clothes? McNeill. Who makes yours? Well,

I make all my own wardrobe. Yeh, the wife is very handy, she made that drop we're using. It's great to know how to sew. Don't you sew? Well, I used to sew awful well. I went to a convent when I was a kid and they taught us sewing and music and everything, but I forgot it all.

Dizzy

Come on, folks, drink up. Gee, I'm getting dizzy now. The wife can't drink very much; just four or five drinks and she's gone. You ought to see her in Montreal. She was blotto. We had a lot of nice people on the bill with us and parables every night. You know Cooper and Wall? Yeh, man and woman act, singers? Yeh, that's them. They do a nice act, too, and nice people. Is that his wife? Yeh. Well, we worked with them about a month ago and they were dressing separate. Well, they musta got married since then. I think they told us they've been married a couple years, didn't they, honey? Sure, she has a kid 3 years old. Naw, that was the single woman on the bill, Helen Hawks. Oh yeh. Well, anyway, Cooper and Wall are awful nice folks. I thought there was something about the way they acted that was funny. Gee, can you beat these women. Always wanna dish the dirt.

What's that book you got there? "Dear Old Sin." You read much? Yeh, I'm a great reader. I like to read, but the wife likes to play rummy and I don't get much of a chance to read anything but the "Variety" and a few newspapers.

Say, how about a little game of rummy? O. K. with us. Come on drink up. Thanks. What'll we play for? Oh a cent a point and settle for half. Oke. Get the cards, baby.

Come in. What, we're makin' too much noise? What is this a hospital? We're at the theatre, we're show folks and this is the only chance for recreation. All right, we'll pipe down.

Can you imagine a guy like that? Oh, he wants a tip or a drink; all these house dicks are alike. If he could do anything else he wouldn't be a house detective. You said it. Gee, it's four o'clock at that.

We'd better be going, honey, you know the show starts earlier tomorrow. Shhh! stop your singing, honey, it's too late. All right, old man, I heard you the first time; you didn't have to come back. We're leavin'. Good-night, folks—good night, all right I'm not makin' any noise.

Well, we'll never live in this joint again and I'm gonna tell all the people that play here not to give this place a tumble. Yeh, your independent now because you have a convention. Oh, don't argue with him, honey, he's just a keyhole peeker. In your hat. Bang.

Can you imagine that guy? I gotta good mind to bust him in the nose. Go to sleep, honey, he ain't worth while bothering with. Goodnight, I'll clean up the mess in the morning. Goodnight.

Them Bratts are nice folks. Yeh, she don't look so young off the stage. Yeh, but they're nice folks. Goodnight.

DEMPSEY'S RESORT?

Think Comeback Talk Publicity for New Mexican Enterprise

Hollywood, March 11.

Propaganda being spread around that Jack Dempsey will do a ring comeback is understood to be the groundwork for the promotion of a hotel and casino that the former champ and Gene Normie, a promoter, are building the Ensenada, Mexico.

Plan reported is for Dempsey to establish training quarters at the resort and keep on light training for six months, during which time it is figured the place may become established.

Ensenada is located 125 miles south of Agua Caliente on the ocean side. Roads are bad, and it's a nine hour run by water.

Nat Fields in Milwaukee Stock Maurice Costello now managing "Take a Chance." (Mutual) relieving Nat Fields, who goes to Milwaukee to launch stock at the Gayety.

ROSENBLUM FOULED BY LARRY JOHNSON

By JACK PULASKI

Joe Humphries walked to the microphone at the Garden Monday night and told listeners in: "I saw more fouls tonight than at a ball game." That is the way Maxie Rosenbloom, New York's light heavy title aspirant, won from Larry Johnson, the hard hitting colored Chicagoan. Only a four-rounder and one of the tens went the limit. One prelim lasted but 18 seconds, ending in a cleaner knockout. Three of the other six bouts were technical knockouts (fouls) including an emergency scrap. The show was over at quarter after ten.

It looked as though Rosenbloom was ahead by a shade when the sudden finish of the main event came in the sixth round. Johnson, who is primarily a right hand hitter, let go a long sweeping left hook. It landed between Rosey's legs and those close by could hear the swish of the leather upon the silk of Maxie's trunk. Rosenbloom dropped on his back and was finally hauled to his corner.

Referee Didn't See It

Patsy Haley, the referee, was in back of Rosey and did not see the blow. He walked to the judge on that side of the ring and an affirmative nod meant that the foul had been struck. Even the knock-down timekeeper was not hammering the seconds. Everyone on that side of the ring saw the low blow but how much Maxie was hurt only he knew.

Rosenbloom's record at the Garden is clean on the foul matter. Betting of four to one on Maxie indicated the belief he would out-slap and outcut the colored boy. Some pretended to figure that Rosey had been hurt in the fifth round, had seen the blow coming and had jumped into it as the easiest way out. Maxie is fast but it is doubtful he is that fast.

At the opening bell Rosenbloom rushed at Johnson and smothered (Continued on Page 46)

To My Fellow Artists:

If it can happen to me, it can happen to you! After practically being retired from the theatre I made my come-back this week at R-K-O Palace, New York; and they tell me it is sensational.

I want to thank Mr. George Bennett and Mr. Sam Carlton, the producers of "Henry Bergman and His Black Sheep," for their marvelous material and my friends for their co-operation.

Henry Bergman

P. S.—My Gladys thanks you, too!

Direction JACK CURTIS

"Immoral" Stock Show Brings Heavy Court Fines in K. C. Raid

Kansas City, March 11.

In the cases resulting from the raid on the Gayety stock burlesque several days ago Police Judge Smith fined Sam Reider, former manager, \$500 for maintaining a place where immoral shows were staged, and Ida Shaw, Mary Lee Tucker and Billy Williams \$100 each for participating in an indecent show.

Cases were appealed to the Circuit Court.

Since the arrests Manager Reider has resigned and has been replaced by George Young.

Burlesque Changes

Art Gardner, Al Watson, Billy Berwin, Jack Regan, Elwood Benton, Ethel Betts, Marie Ereen, Cecil Seitz and Ethel Greene for Lyric stock, Hoboken, N. J.

La Villa Maye succeeded Helen Morgan in stock at the Irving Place, N. Y. Miss Maye was featured soub with "Puss Puss" (Mutual).

AT LIBERTY

Fine cultured tenor, pleasing in stage presence, will join high-class act, Paul Gierke, 20 Fremont St., Palladium Park, New Jersey. Phone Leonis 1382.

DALEY'S BLACK AND TAN

Ed. Daley, who has "Bare Facts" on the Mutual Circuit, has everything fixed with I. H. Herk for a black and white show to play Mutual houses following the close of the present season.

STOCK FOR DETROIT MUTUAL

Detroit, March 11. Stock supplants Mutual wheel shows at the Gayety next week. The company is being organized in New York.

Changes at American, N. Y.

Joe Rose last week became producer for American Music Hall stock, N. Y. Rose was at Minsky's Apollo, (Harlem).

Paul Ryan, Bert Fay, Ann Paulson and Sally Van added to same stock.

Jones' "Loop" Burlesque

Chicago, March 11. Johnny Jones, who has closed burlesque at the Star and Garter, is giving up the house entirely.

He will alternate burlesque from the Academy to his Rialto, loop burlesque spot.

CITY QUILTS GRIND

Chief Comic Turns in Notice—Two-a-Day Policy Now

Stock burlesque at the City, New York, has scrapped its grind and started a two-a-day policy Monday.

The grind has been a drawback in lining up talent, the players and chorus finding the continuous show gag too heavy a strain.

Steve Mills, comic turned in notice last week claiming the grind too wearing.

Manabach & Froelich, operators, decided the grind doesn't mean a thing as long as a handful attended the supper shows.

STOCKS TAKING PEOPLE FROM CLOSED SHOWS

Renewed activity in stock burlesque has figured to partially alleviate the unemployment situation in that division. It has made places for principals and chorists practically as fast as the shows have closed on the Mutual wheel.

Over 15 stocks currently operating are reported using an average of nine principals and 18 girls each. With other stocks promising in former Mutual stands when the latter's season folds at the end of March, the forthcoming spring and summer may see more stock outfits operating than in previous seasons, providing the stock outfits last.

Most of the out of town stocks are projected by Mutual officials and former Mutual producers. They are figured as a feeder and possible out to stay in the racket in case Mutual folds on its traveling show policy after this season. The stocks out of town are underselling the usual Mutual shows \$1 top, many operating at 50c. top. The City, New York, adopted a 50-cent top a couple of weeks ago and picked up on business sufficiently to encourage continuance of the low rate excepting Saturdays, Sundays and holidays. Both Minsky houses are adhering to \$1.50 top and getting it with the American dropping last week from \$1 to 75c. without making much difference so far.

Rosenbloom Fouled

(Continued from page 43)

him in a torrent of surprise slaps and socks. Larry smiled but maybe he didn't mean it. In the second round Rosey was cut high on the forehead and bled profusely for several rounds. It was assumed a butt from Johnson's dome caused the injury.

In the third round Rosey uncoiled a right to the stomach that hurt Larry, so there is some proof that Maxie can hit upon occasion. Johnson turned to the referee but the blow was positively fair. The next round and perhaps the fifth looked even. Johnson did get in some pretty good punches but Rosey came back with his punch furries that had the crowd excited.

Scorza-Rosales

The only 10-round match to go the limit had Lou Scozza of Buffalo, the winner on former Rosy Rosales, the Cleveland Indian. Scozza proved much the better boxer. Neither man seemed possessed of a real sock, however. The Indian fought in spurts generally near the close of a round. He was cut with left jabs and numberless choppy punches.

The first ten started as though it was going to be a hummer, but before the initial round was over Joe Banovic was down flat, claiming a foul to the groin from Henry Lamar, former Virginia football player. It looked as though Lamar was hitting low before that and Banovic never quit here before.

Even though his win was technical, Rosenbloom is now clearly entitled to a match with Jimmy Slatery, the winner to be declared the world's light heavyweight champion. It is the crown vacated by Tommy Loughran.

Behind the Keys

Continued from page 29
houses in northeastern New York. Capacity of 1,200.

Reading, Pa. Lloyd Hause, formerly Hazleton, Pa., more recently of the Capitol, Pottsville, has been promoted to manager of the new Capitol, Bloomsburg, Pa., Comerford's 1,600 seat picture house.

Pine Bluff, Ark. Return engagement of the Freiburg "Passion Play," of which Adolf Fassnacht is the owner and leading player, for four performances March 8-5 in North Little Rock proved the wisdom of booking the play for a return.

The players were here for eight performances in January and played to packed houses in the Little Rock high school auditorium. The return dates were played in North Little Rock high auditorium.

Asheville, N. C. J. R. Tipping, 33, bandit, is being held by the police for the two recent daring theatre holdups, the Greensboro and the Hightpoint.

Both theatres were looted of several hundred dollars by a robber who poked a pistol through the cashier's window and ordered the cashier to hand over all the coin on hand.

Tipping confessed that he robbed both theatres with a toy carbide pistol.

ENOS FRAZERE "Acme of Finesse"

"THIS WEEK (March 8) Keith's Cincinnati Managers
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Sincere Service

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THE BEST ATTRACTIONS
IN VAUDEVILLE

PARAMOUNT

("Tin Type Revue"—Unit)

New York, March 7. For his "Tin Type Revue" Boris Petraitoff used revolving scenery, thereby insuring a presentation unit. Five act pieces, large one in the center holding the stage band, revolve toward the front and back, moving scene as atmosphere for the Three White Flashes, roller skaters. The Flashes fall into the scene skating, but roller skate in the winter set, their bearing work is of the sort that would lead to audience to overlook such a slight discrepancy. The trio, all men, work without a trill, sprinkling a bit of rosin on the floor for safety. Two do double leg and neck-hold spine while the third alternates with tumbling and acrobatics on the rollers. About four minutes and provide the unit with a sock finale. Charlie Hill does comedy cline in addition to his vaude pianolo, latter but slightly changed. Hill plays a baby who is moving in uniform and his finish is made a laugh by the big woman working with him vocally, dragging Hill and back off the house to the music. He is, obviously. This woman, clicking herself, was unbilled but appeared from the side of the house to the music. A man, soprano, on earlier for straight singing in different costume.

At the time bachelors and cut-outs for heads and limbs is the opening and leads to a toe number by the ballet, and the music. Friday night one of the girls lost her box shoe, but continued without confusion and exhibited stage "wind" not always found in choruses. Cassiter Brothers, remaining spectators turn, hitting the floor with their acrobatics and hooping turn. Comic entrance for them on a tandem bike with a special bicycle. The girls contributed a following laugh in a bustle number, with the bustles reared and and the girls themselves to the wrong rear ends. Money changing bit involving some kicks in the slats wasn't new.

Paramount's film feature is "Only the Brave" (Par). The picture, conducted by Eddie, is back to direct the pit orchestra through a medley of theme numbers. Par film, which is a comedy, this audience, Rubinoff's pit music seemingly is accepted. The classiest scene of the film is the one in which a mame baton exercises have a knack of bringing the audience up to a pitch, along with the musicians. His pit number stopped the show.

Mr. and Mrs. Jesse Crawford doubled for their customary routine. The couple on the comedy. They sound cartoon and Par sound news, balance. Hand for news shot of Rudy Vallee in Washington.

Bigs.

BEACON

New York, March 11.

Semi-intellectuals and the bourgeois rich in this slightly uptown picture of Broadway life. The picture, by John Barrymore this week with extraordinary graciousness that speaks a month for picture. "General Crack" (M-G-M) second run here. On Monday for this newest of Warner theatres was only one 50 for a picture. The picture's straight figures means about 2,338 customers or thereabouts.

What is somewhat to be considered in the face of house's proximity to Times Square, but five minutes on the subway at the most and one might see 10 minutes in the picture not only enjoyed the glory of a special, but was stuck into the crowd as a picture. The picture, week ago. But beyond this there's the added competitive fact of the neighborhood itself. On the same side of the street, and situated not more than four blocks apart from one another, are three other neighbors. Two of these play pictures only. Three is a two-day combo.

Based on this to these two other facts. One, the film opened Friday, four days ago; the other that fares favor the other houses. The Beacon receives 60 copies a day. The picture night and six bits for loges and mezzanine.

Looking the Babel section of Manhattan like this, therefore, ought to make the Warner Bros. proud. It's the newest house and only open about two months. "Crack" looks so good here that that's a lot of holding it over, and that's another fact. The picture and watch! Picture is doing the best this house has seen of late. Beacon occupies a peculiar spot in theatres. It has all the appearances within of a regular de luxe house, but without pretensions. It is here and is stuck on the edge of a residential section that is noted for its restless population. People who live around here are a mixed-up lot of the very good and the very bad, and a big smattering of the species known as four or five.

Yet it may be that this very fact, the psychological trick of providing the house with a few regulars. For the other houses rank well in receipts, too. There's the advantage for each, however, in that each has its own "raw angle." Beacon plays first runs

for Warners time and date with the Broadway house, second runs at the worst, which gives it an advantage over the others. The others do. Loew's never takes anything better than second run here, but takes big amounts and Metro produces. While the Keiths has the added value to the better biz for competition. Program this night had only the first half of the picture. "Talkin' newswell, with trailer stuff out to minimum and giving show running time of 116 mins. Usual order is to have "organ" solo and Vistula short. Length of feature, obviated these two. It ran 106 mins., which, peculiarly, is longer than it took as a special.

Newswell was okay and the customers enjoyed a chuckle or two by with Graham McNamee, but there was an undercurrent sensed of too much magazine flavor in the reel. About 10 clips that started with a religious ceremony in India and ended with the red riots in Washington, D. C. and New York.

ROXY

(Presentation)

New York, March 7.

Roxy celebrated his third anniversary with the current program. The stage show is commemorative of the occasion of the biggest candle on the Roxy. The show has the maximum of brilliance in color and technique. The biggest feature of the show is the parade. They range from the gorgeous cathedral effects to the peculiar, birthday cake with all the trimmings.

Feature picture, Fox's "Such Men Are Dangerous" is weak by comparison with the end of the show. A much stronger film production would find difficulty to counterbalance the show. Closing the presentation is the birthday cake number, called "An Anniversary Party." This has Frank Moran, Violin, Patricia Bowman, Malinoff Octet, Wally Crisham, Marie Doranelli, the Chef Quartet, the Ballet Corps, Roxy chorus and Roxyettes. In fact everyone but apparently Roxy himself and the janitors are clustered to receive the parade. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

The show is a good one. The users are called up front to demonstrate their setting-up exercises. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

The Cathedral exterior drop background for the opening of "Processional Religioso." Nuns in white and black robes, and the male chorus is costumed as knights with gleaming helmets and shields. During the progress of the show, candle light is reflected through the set.

A high priest and incense bearers appear on the stage, showing the embezzled interior of a white-altared cathedral. The show is a good one. The users are called up front to demonstrate their setting-up exercises. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

How the picture is done. The feather coloring is realized in another addition to the presentation. The picture is a good one. The users are called up front to demonstrate their setting-up exercises.

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FIFTH AVENUE

("Deaser" Unit)

Seattle, March 3.

Locally called the "Peach Idea," although the picture is "The Peach Idea," current Fanchon & Marco unit is colorful, musical and rhythmic, with a line of girls. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

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PARAMOUNT

(Presentation)

Brooklyn, March 8.

It's a show and a half for the dough this week. Competition must be pretty razor-edged around the downtown section of Brooklyn for the public. The regular unit from New York, "Chauve-Souris," as usual, gave a two-unit show. Around Rudy Vallee, besides the usual organ, newswell and feature picture, the show is a good one. The users are called up front to demonstrate their setting-up exercises.

As a whole the Par show is hard to beat. On the stage draw house has "Street of Chance" (Par), direct from a Rialto, New York, run. On the draw from the stage, the show is a good one. The users are called up front to demonstrate their setting-up exercises.

Vallee's is "A Night at Villa Vallee." And don't ever think the show is a good one. The users are called up front to demonstrate their setting-up exercises.

Although Vallee's voice has a tough time with it even by the aid of a big megaphone, the show is a good one. The users are called up front to demonstrate their setting-up exercises.

Vallee and his unit consumed 25 minutes of the show. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

STANLEY

("Red Rhythm"—Unit)

Pittsburgh, March 7.

Whammed from start to finish. Shapes up as one of best Public units to slip into town. With Indian dance, the show is a good one. The users are called up front to demonstrate their setting-up exercises.

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Doubtful if there's another banjo-list as with much technical asphyxy. As such Peabody is an attraction. Where he errs is in attempting to gag and sing.

Pinale rather tame. Girls pose in tableau, but bring out a neat little act. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

MARBRO

(Presentation)

Chicago, March 6.

Current presentation, "Jazz Bouquet," makes the grade, but contains some poor choral routines and work. Also, none of its faces are new to local picture house audiences.

Arloire Egan warbles a couple of tunes, and Burns Twins deliver precision hoofing. Johnny Payne, black and white, washed himself with piano and song routine. Femme clown of Walker and Dyer big work, but the show is a good one. The users are called up front to demonstrate their setting-up exercises.

Chorus closed through several dull routines, with the "Hoosier Hop" one of the best. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

"City Girls" (Fox), feature. Molly Picon Vitaphone short, sound news and organ. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

CAPITOL

("Days of Yore"—Unit)

New York, March 7.

If business doesn't hit a good figure, the show is a good one. The users are called up front to demonstrate their setting-up exercises.

The Ten "Tiny Tots" is the billing for the show. The show is a good one. The users are called up front to demonstrate their setting-up exercises.

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CHICAGO

(Presentation)

Chicago, March 7.

Plenty of show this week and two big names. Haines on the screen in "Girl Said No" (M-G), and Nils Asther in "The Boy Who Swore to be a Good Boy."

Asther (New Acts) is on for only five minutes at the tail end of a long picture. The picture is a good one. The users are called up front to demonstrate their setting-up exercises.

Rest of the stage above average. Frankie Masters moved into the top spot. The picture is a good one. The users are called up front to demonstrate their setting-up exercises.

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HIPPODROME

(Continued from page 47)

sag after the McAuliffe act, and Maria De Como cashed in because of hardly no laughs up to her armpits. The picture is a good one. The users are called up front to demonstrate their setting-up exercises.

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81ST STREET

(Vaudein)

A well filled house greeted the matinee Saturday. Draw apparatus. The picture is a good one. The users are called up front to demonstrate their setting-up exercises.

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Romantic Pugs, Minus Discipline Seek Girl-Fun In Dance Schools

Prize fighters who can't hang around cabarets or get any light atmosphere for fear of ruining their prestige as fighters manage to sneak in relaxation of this type by frequenting dancing studios around Broadway.

Any number of them flock to dance studios. They take tap lessons on the grounds that it helps their footwork. But the main attraction of the studios for them is the girls who practice there.

"We have five or six fighters who come here," said the boss of one place, "and there are some who go to other studios. Sometimes not even their managers know that they come here, and sometimes the fighters come alone to keep an eye on them. But neither the managers nor the fighters want anything said about the fact because it is bum publicity. Really just like hanging out at a night club to the people who might hear about it."

"You see, most of the fighters like the girls here. Training all day in gym and going home to be at night gets pretty monotonous, so they come up here where the public won't see them and where they can have a little fun."

It seems that just like routine is so unappealing that a lot of fighters try to argue their managers into letting them do most of their exercising in dance studios. They get away with this to any great extent, so the tap dancing footwork is their main excuse. "I don't think it helps their footwork at all," said the dance manager, "but if I say it does it's hard to argue them out of it."

Nice Kind Tenor Rams Up Italian

Oliver Stewart, lyric-dramatic tenor, appeared in West Side Court, to prosecute Albert Bernardi, 24, Italian printer and singer, of 215 East 28th street. Bernardi was arrested in the lobby of Stewart's house, 10 West 47th street, after he allegedly had attempted to throttle the singer in his apartment.

Stewart asserted he was robbed \$10 by Bernardi and was seized by the throat and almost thrown into a closet.

When Bernardi was taken to the West 68th street station only \$1 was found on him, and he was released. Bernardi denied the allegation and testified that he was invited to the tenor's apartment. When the latter became "fresh" he said he quit. He denied taking any money.

"Your Honor, I had just left the Metropolitan Opera House, where I saw 'The Girl of the Golden West' and the tenor. I reached 8th avenue and 48th street. I noticed that the defendant had followed me. He approached me and asked if I was not an opera singer. He said he had met me in Italy."

Invitation for Tea
"I told him that I didn't recall him, but that I had sung in many cities of Italy. He told me he was dissatisfied with his job and wanted to make a change. I invited him to my apartment for tea," continued Stewart.

"My father, Thomas J. Stewart, retired, was the head of the Stewart Carpet Co. He is president of the Jersey City Y. M. C. A. I thought that through his influence I could locate a job for the defendant. Bernardi denied the charge. He said that the tenor smiled broadly at him on 5th avenue and invited him to his apartment. When I quit the apartment I took nothing," said Bernardi.

"He then seized me by the throat and began to throttle me. He sought to shove me in a closet. I pleaded with him. Finally he left and threw me \$5. It was then I phoned to have him intercepted in the lobby," stated Stewart.

Bernardi denied the charge. He said that the tenor smiled broadly at him on 5th avenue and invited him to his apartment. When I quit the apartment I took nothing," said Bernardi.

Snobbish Chumps

New form of telephone salesmanship uses social angles. Phoner announces her name, explains what she is a debutante and gives her social connections before asking if the telephone would like to subscribe to "Vogue" or "Town and Country" or any one of the high-hat magazines.

In the case of benefit tickets, the saleswoman opens her spiel with: "Mrs. Otto Kahn asked me to call you up" or, "Your name has been given me by Jimmy Walker."

Bait is highly successful, with the telephone delighted at having been singled out by any one so socially prominent.

Rubber checks have become so prevalent in the mid-town and Times Square districts, particularly since the Wall Street bubble burst, that practically all of the banks in the neighborhood have, since the first of the year, adhered strictly to a rule of a \$50 minimum checking balance.

Prompt notification with request to bring the balance back to the \$50 mark has embarrassed lots of the lads around Broadway.

One bank with an office on Fifth avenue in the 40's has the reputation of having more elastic drafts written against it than any other in town. Other banks or branches known as "bootleggers' banks," where the big racket guys keep their small change on deposit, are tightening up.

Indecent Book Charge
Holds Up on "Aphrodite"

"It wasn't 'Aphrodite' that Mr. Sumner and his agents were seeking. You see, they had copies of 'Fannie Hill.' He found no copies of the latter book and he seized many copies of 'Aphrodite,'" said former Magistrate Frederick Groehl in West Side Court when he asked Magistrate Dodge to dismiss the charge against his client, Earl D. Marks, 32, of 6226 Groton street, Forest Hills, L. I.

Marks stated he was the head of the Mutual Circulation Co. His premises were raided by John S. Sumner and Charles Bamberger of the N. Y. Society for the Suppression of Vice. Magistrate Dodge denied Groehl's motion and held Marks for trial in Special Sessions.

"I consider the book filthy. I have two daughters, and I certainly would not permit them to read it," said the Court. Magistrate Dodge read excerpts from the book. Marks was charged with possessing and offering for sale "Aphrodite." Mr. Sumner bought a copy from an employee of Marks. Mr. Sumner had a search warrant and seized the alleged indecent books.

Sumner told the Court that agents had been arrested on the campuses of several colleges. He stated that some were arrested in Boston while seeking "Aphrodite." He denied he was seeking copies of "Fannie Hill."

Groehl stated that "Aphrodite" told of life as it was lived many years ago.

J. J. Gerahy Steps Up

James J. Gerahy, deputy county clerk of the Bronx, has been named to succeed William Quigley as commissioner of license taking office this week (Mar. 10).

Gerahy has been particularly friendly to business and his appointment by Mayor James J. Walker to succeed Quigley, an appointee by former Mayor Hylan, prompted congratulations all around from those in show business.

HOSTESS AND FRIEND HELD OVER LOST \$170

Testifying in West Side Court before Magistrate William C. Dodge, Harry Scharaga, 19, Buffalo avenue, stated he believed he was drugged in an apartment of Mrs. Marie Baldwin, 22, hostess, of 349 West 85th street and robbed of \$170. Mrs. Baldwin was arrested together with Jerome Ryan, 27, the same address.

The Court held the pair in \$2,500 bail for the Grand Jury. They were charged with grand larceny. Both denied the charges and brought to court several witnesses.

Ryan told the Court that he was employed as a circulation manager for the "Racing Form." Ryan lives on a lower floor in the 45th street house. Mrs. Baldwin stated she was a hostess at the Smart Set Ballroom, 68th street and Broadway.

Scharaga stated he was employed as manager for the Spottless Cleaning and Dyeing Co., 227 West 72nd street. He said the \$170 belonged to his boss. The money was not recovered. He told of visiting Mrs. Baldwin after a flirtation. He met the hostess and her girl chum on Broadway. He was in his auto and gave them a "lift" home.

Subsequently he called on Mrs. Baldwin. He had several drinks of gin. Ryan visited the apartment. He had a few drinks. When Scharaga fell asleep in the room, Ryan awoke he found Mrs. Baldwin and her husband disputing some money, he said. He searched for his keys and he was gone.

He ran to the street and got Detective Jerry Butler of the West 68th street station. Butler questioned all concerned, but they denied the charge. Scharaga was asleep in his own apartment when the sleuth entered. Marie's husband had been in the apartment, but he was gone when the cop came in, said Scharaga.

LOUISE MENSE BEATEN, DANNY FAIN ARRESTED

Louise Mense, who stated she had appeared in musical comedies and more lately as hostess in night clubs, appeared in West Side Court, telling Magistrate Dodge of the savage beating and kicking she received from Danny Fain, 28, former, of 66 Davis avenue. Provisional Fain was held in \$2,500 bail for the action of the Grand Jury.

Miss Mense's both eyes were discolored, her right cheek bone fractured and her head covered with bruises as a result of the beating done by Fain, she alleged. Detectives Rosenberg and Murray of the Safe and Loft Squad were called in to hear the cries of Miss Mense coming from her room in the Hotel Portland, 132 West 47th street. They found her unconscious on the floor and bleeding. She was revived by an ambulance surgeon.

She averred that she had known Fain for eight months. She met him in a night club where she was performing. He became infatuated with her and proposed matrimony several times. She had dissuaded him from the idea, she thought.

A few days ago, she said, a birthday party in her apartment. The guests had left about 6 a. m. Fain remained, she said. Again he spoke to her about marrying her. She refused to hear of it. "Well, if I can't have you no one will want you when I get through with you," she quoted him as saying, and then began the assault. He threatened to kill her.

Fain denied the charge. He admitted being in the apartment and said that the hostess had received her injuries when she fell into the bathtub.

GARDEN SPECS PINCHED

Trying to Clean Up 8th Ave of "Steers"—Merchants complain

As a result of the dictum issued by Captain Dittman of West 47th street station to clean the fringes of Madison Square Garden of "steers" and "specs." Detectives Harry Browner and Joe Williamson, of Inspector Thompson's staff, collected the taxpayers' staff of "hazged" steers in the neighborhood of the Garden.

Seven had tickets for the night's show. They were taken to Night Court and fined \$5 each.

Negro Preacher Blends Bible Study, Dance Hall and Poker—Fined \$100

TEACHING A MAYOR

Los Angeles, March 11. News reel cameraman photographing "Bossy" Gills on his arrival in L. A., told the noisy mayor to act natural.

After a few starts the cameraman burned, saying "Aw, act natural—talk a lot."

Girl Hits Masher And Court Gives Feeler 10 Days

Mrs. Ethel Kornblum, wife of an attorney and residing at 1123 Sutter avenue, Brooklyn, is one woman who can handle masher or anything else. She was charged with striking a man, Jimmy Lopez, 25, Filipino seaman of 65 Sand street, whom she charged annoyed her in the Rialto theatre.

"I should have given you more," she said, making a threatening gesture at him in West Side Court. Lopez retreated a few steps.

Patrolman Edward Catalanoello of the West 47th street station, arrested Lopez in the manager's office. He was taken there by ushers after the attorney's wife finished with him.

Mrs. Kornblum testified she sat in the orchestra. Lopez began to annoy her. Four times, she said, he placed his hands where he should not have. He got up to leave. She followed him down the aisle. She placed a few on his face and began to pummel him with both hands. Ushers rescued him.

Lopez said he spoke little English. It was pure mistake, he told Magistrate Dodge in West Side Court. The Court was skeptical and gave Lopez 10 days in the Workhouse.

Income Tax Allowances; Less on Earned Income

Washington, March 11. Saturday, March 15, is the final date for filing income tax returns. Bureau of Internal Revenue is urging taxpayers to get their returns in promptly to assist the Government in keeping down the tremendous cost of collection when returns are delayed.

Professionals are urged to take full credit for all allowances due them because of their particular calling and its consequent legitimate expenses.

It is pointed out that the extra 25% allowable on earned income should not be overlooked. This special reduction was enacted by Congress after the regular forms were printed. Bureau has attached a rider explaining this phase to those making returns last year. If this has not been received before, it suggests inquiry be made at one of the collector's offices where full details on this feature and all others of the tax payment will be explained without cost to the taxpayer.

If by any chance a return cannot be made by the coming Saturday, it is necessary to file on or before Friday, a request with the collector of the taxpayer's district for an extension. This will be granted if the cause for the delay is a legitimate one.

Hershfield's Windfall

Harry Hershfield started the week with visions of wealth. An art agent walked into his office and inquired about a small Rembrandt which the cartoonist had picked up in an old shop some time ago for \$40. A tentative offer of \$10,000 was made the painting to go to a mid-western art museum if accepted.

Hershfield's piece is very similar to a Rembrandt in the Haverwey collection of the taxpayer's district for an extension. This will be granted if the cause for the delay is a legitimate one.

St. John, N. B., March 11. Police of Sydney revealed an unusual type of dance hall when they arrested "Rev." Sam Scroggins, for maintaining a gambling house and general nuisance.

In the police court, Scroggins claimed to be a traveling colored clergyman. He admitted to staging dances in his hall, and extorted the magistrate by claiming that between the dances, he taught religion including the Ten Commandments to all those who patronized his dances. He ran these every night, including Sundays. By teaching the religion he said he thought he was entitled to operate on Sunday.

Between the dances everybody had to accept the religious teachings of Scroggins, who was always attired in black, entirely except for the white Roman collar. Scroggins claimed to the magistrate; he barred from future dances those who didn't pass his examinations in religion. These were all oral, and embraced the putting of questions to the dancers, suddenly, while they were dancing, or between the grips. Those who failed were told to stay away until they knew their bibles. It was nothing unusual to see many of both sexes walking into the Scroggins' studio carrying bibles.

Gambling's Out
Fact that he allowed gambling on the premises proved the downfall of Scroggins, who was fined \$100, or two months in the battle. He paid the fine, and continued his dances, but now asserts he's through with the gambling side line.

Whites and blacks have been fraternizing at the Scroggins' hoofing emporium. Complaints of losing money, and other bad factors, in the Scroggins, resulted in the police making an unexpected visit and finding whites and blacks playing poker at tables a few feet from the dancers.

LEE ROY DeFORD GETS 30 DAYS FOR BOUNCERS

Wearing a large brown sombrero and displaying lots of hauteur, Lee Roy DeFord, 38, who has been in the mercantile business and stopping at the Cumberland Hotel, was sentenced to the Workhouse for 30 days for failing to pay the Cumberland Hotel.

The debt was for lodging, eats, cigars and a few "rubber checks." DeFord, when he registered at the Cumberland, told them he had just come in from the west coast. He gave large tips to the bellboys and got some service.

He told the bellhops he was a big magnate, who he was giving out tips and then the bouncers began to appear. The hotel pleaded with him to make good some of the money. He threatened to have his lawyer look up his jobs. Finally they had him arrested.

When before Magistrate Silbermann, DeFord lost his hauteur and told the Court he thought his funds had run out. He asked to be let on the Coast. "I'll make good if given time," said DeFord.

"Time you shall have," said the Court. "Thirty days in the Workhouse," said Judge Paul. DeFord, Roger Meehan of West 47th street had to hold up DeFord, who almost collapsed.

Parties Out—Films In

Carmine Hall, Greenwich Village, which for a time rivaled Webster Hall for spotting of freak and Village balls, has closed its doors and will be remodeled into a picture theatre.

A Bertini, already operating three small capacity houses, has taken over the former ballroom and will remodel into a 1,000 seater.

Endor-Leedom Suit's Date

Atlantic City, March 11. Trial of the suit for \$100,000 between Mrs. Endor Leedom and Mrs. Frank G. Dwyer, the former Edna Leedom, in circuit court here has been continued until the spring term, opening May 19, Judge W. Frank Stacy announced.

Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of any "Variety" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

Dear Madam: I love my mother, but she is a problem. She doesn't understand we aren't living in the same age as when she was a girl and that show business isn't like any other business, and that our mode of living and conventions are different. Every time the boys and girls from our show come to the apartment and we get to talking shop, mother can be depended upon to get disagreeable, saying insulting things to my friends by pointing out how different and circumspect she was at our age. She approves of my being in the chorus and is glad to get the money she job brings in every week, but hasn't any use for my friends. What shall I do?

Answer: When you were young your mother had to put up with your idiosyncrasies; it is your duty—and privilege—now to bear with hers. Friends and associates who can make and acquire as you will, but you have only one mother and won't have her forever. If your friends displease her, I should think an easy solution would be not to invite them to your home—you can enjoy their society elsewhere.

Dear Nellie: When you and I teamed together years ago I never dreamed I would come to you with a question on this subject. You know I am a good husband; have always let my wife carry the bankroll, but the house she wanted, the car she craved, and spent all her money. She wants on herself—why, she pays more for one dress than I pay for a wardrobe a season. Still she is dissatisfied, always wanting something else; and now I fear she wants some other man. She is no longer young and couldn't make a living for herself if she left me. I know once I am removed from my position whereby I can protect her

that this guy will trim her. I feel that I should protect her against herself and this man.

Lead: Answer: Keep your head cool and your feet warm—in other words, don't allow yourself to get cold feet, and don't do anything to upset her and pour oil on the flames. I am sure you are right and that she does need your protection, probably more than she ever before in your married life. Remember, women don't always want divorce when they say they do.

Dear N. R.: I missed an entrance one night in a number because the wardrobe woman didn't get me hooked up in time, and the stage manager fined me. The next day I missed a rehearsal because I didn't have my dress. I was called to the stage with no notice on the board, but the stage manager claimed he notified me verbally, which he didn't, although he did the other girls. I believe he is trying to get me in wrong with the management so if I am fired or quit, and he can put in his girl friend whose show closed the week before last. What can I do to protect myself and my job?

Answer: Take the matter up with the company manager, reciting the circumstances as you have outlined them to me. In the meantime, don't be caught napping.

Dear Madam: I am married to a man outside of the profession and while he makes a comfortable home for me, I do not love him and never will. I get lonesome for show folks. His stage decoration is lovely and I like it, or should I tear out while I am still young? *Ex-Show Girl*. Answer: There is only one reason for a woman living with a man. Any other reason brands her.

Uncommon Chatter

By Ruth Morris

At the Palace
Anne Seymour is at the Palace this week analyzing the human race in song. Wearing a handsome white ensemble and later an elaborate Charles Le Maitre gown, she gives the feminine viewpoint on boy friends. She appears to keep everything fair, she seems later as a Young Man About Town, in firm and togetherness, voting for a man and gold diggers. Lyrics are sometimes clever and sometimes not, but possessed of at least one sure-fire line that may make a fortune. Miss Seymour curtain-speaked that she has been out of vaudeville for some time, and it is "all so new."

Rest of the bill is heavy with flash acts. First of these, "Femme Folles," has Drena Beach, who announced as the Tiger Girl, does remarkable control work clad in a leopard skin. Costumes as routine aside from that worn by the leader of the girl-orchestra—scarlet flared jacket over trousers flaring in narrow plaits from the waist—Miss Seymour appeared at the Palace less than a month ago in "Disparities from a Triumphant Tour." Tch, tch, tch, such deception! Oriental version American vo-de-o-do is as naive and entertaining as ever.

Henry Bergman's "Don't Tell the Governor" is nothing more than a band-act which may or may not have intended to poke fun at that nation horror, Governor Landon. Lines are droll and the act might have seemed more amusing had it not been preceded by two musicals.

Beef Trust at Capitol
There have been stage and picture productions introducing old-time burlesque queens, but none of them has managed to dig up such convincing types as "Lepidoptera." Tow, tch, tch, such deception! Oriental version American vo-de-o-do is as naive and entertaining as ever.

real thing, enormous, shapely and clad appropriately in a perfectly vicious shade of pink trimmed with spangles, as they brandish spears and sing a belligerent song advising the Old Guard to get ready.

At the Crown Roads
Paramount's "Fin Tyne Revue" is artful and pretty, with its entertainment in the capable hands of Charlie Hill, Liora Hoffman and an excellent troupe of Berke, Dancers. Its stage decoration is lovely and it eliminates a large sea shell, spotted in center without any connecting link with the rest of the scene. Flat pieces and stage orchestra, set on revolving circular platforms, effects a swift change from summer to winter scene. Miss Hoffman appears in a handsome black taffeta gown, looking pounds thinner than when last seen in a shorter-length evening gown with a shining surface. Her voice, which is way above the average of picture queens, has to open high notes that commands applause.

Beating Those Edicts
Since vaudeville units have fallen under the disfavor of the booking offices they have dotted the city. Billed as separate items the contributors enact their stunts and make it soon apparent that they are part of a vaudeville melange. The character of the first half's bill at Proctor's 58th, "Sun-kissed" Eddie Nelson, recently of "Wood Wool," brought the Hollywood Collegians out of that show with him to open the proceedings with bad music and better comedy, and to work in his own act with a group of chorus girls who later do a dance act of their own. You can't see him can slice it, but it's still a unit.

Hipp Not Swanky
Very little style at the Hippodrome this week. Eileen and Marjorie do clever acrobatics wearing short satin dresses, with plaited skirts allowing freedom of movement and Maria de Como affects a juvenile lace studded with rhine-

Did You Know That

Olga Petrova has a gorgeous home in the south of France where she spends most of her time...Zola Talma has had her portrait painted by Jeri W...Leftwich is going west to produce a small revue for the new Erlanger theatre in San Francisco...Dimita is vocalizing with Jeanette these days...Eddie Buzzell and Ona Munson have returned from Havana, Louisiana is back in Hollywood for another picture...Lew Leslie has given his "International Revue" a season for the winter...Myers had a big house warming recently...The Maurice Chevaliers and the Philip Goodmans attended a musical the other night...Hedley will do Jack Whiting's part in "Heads Up" when he leaves for the coast...Bobbie Per...Groody, Marilyn Miller, Claire Windsor, Percy Helton, Louis Warner, Mrs. Alex Aarons, Carolyn McNair, Sylvia Fields, Fannie Ward, Sherry Vernon, Minna Gombel and Juliette Day at the Mayfair...It is said that Brenda Lane has acquired an interest in several local flower shops...Susan Fleming is beautiful enough to do without any makeup whatsoever...Raydie Harris and the other girls of Hollywood...Harry Richmond is singing several songs from his picture in his show...Paul Bewley is dealing with picture contract...Robert Emmett Keane and Frau, Claire Whitney, are motoring to California...Miriam Hopkins looks sweet in her wide trousers pajamas in "Ritzzy"...Eddie Fox, Jr., adds a new act to the Stone...Irene Delroy in "Top Speed"...Edgar Allan Woolf is famous for his baked beans...Bert Lahr has a reputation for being regular in the theatre...Carol Dempster's back from Palm Beach...When Charlie Morrison flew from the coast to his tailor, Nat Levy, didn't eat all day, till he heard the plane had landed...John McCormack sails for Ireland after his picture opening...Mary Horan is forthcoming away from "Sons o' Guns" and Peggy Bernier has replaced.

MARRIAGES

Thomas Chatterton to Mrs. Ruby Franz, non-professional, Feb. 28. George H. H. Brown, was married at the President, San Francisco. This is Chatterton's third matrimonial venture and the bride's second.

Harry Vale (Vale and Stewart) to Alice Finn (Finn and Jamison), at City Hall, New York, March 5. Anna Baker, sister of Belle Baker, and Charlie Fowler, cafe man and prominent politician of Detroit, were married in New York two weeks ago.

BIRTHS

Mr. and Mrs. A. Guthrie, daughter, March 7, in New York.

Mr. and Mrs. Gene Kearney, son, in New York, March 2. Mother is Bunny Moore (Whoopee). Father is with a Public.

Mr. and Mrs. Phillip J. Curry (Blanche O'Brien), a daughter, in Lutheran Hospital, New York.

stones for her character numbers. Two girls with Mascagno's wear routine dance frocks for well executed routines. Any anyone who can find more to say about such a dull bill is a born pier.

Still Backstage
"Puttin' on the Ritz" gets the old backstage formula through its familiar paces, with a poison-liquor sequence thrown in just for good measure. But for all that it's an excellent show. An especially when its dialog sounds as though it had been written by Jimmy Gleason.

Lilyan Tashman, lacking her usual chance to wear stunning clothes, helped this week. Eileen and Marjorie do clever acrobatics wearing short satin dresses, with plaited skirts allowing freedom of movement and Maria de Como affects a juvenile lace studded with rhine-

Hollywood's Spring Styles

By Cecelia Ager

Hollywood, March 8.

There is a dressmaking establishment here that for conservatism could put to shame the mighty Worth of Paris. Nesting on Sunset Boulevard, in a building of Spanish intent, this house is fit to cope with the problem of satisfactorily outfitting even the Princess Mary. It is a proud example, and at the same time proof of aristocracy in America. By the complete gentility in its conception of how a lady should dress, it is deserving of the patronage of the Cabots and the Lodges.

This paragon of good breeding, playing its worthy business and most successfully, may be found in Hollywood, could scarcely find a better locale in which to preach its doctrine, or one more in need of its refining influence. Of course it's possible that its success may be founded on the universal desire of women to wear something out of the ordinary, for its models are completely opposed to Hollywood style. However, we prefer to think that its clientele, at first entering its portals in quest of that very Hollywood style, were uplifted and then converted to a nobler attitude toward clothes. The lady, its director, and a prophet, seeks to convert the infidels from their wicked longings, for hotsy-totsy raiment to a finer attitude on the purpose of dresses.

It Flourishes

That such a correct establishment can flourish in a community whose basic tendencies are toward the more casual and more glib, gives credence to the theory that there is a some good even in the worst of us.

This house announced its spring opening the other day for three

o'clock. So convinced are its customers that there is the true religion, that at five after three scarcely a charmer of the many pairs of legs, a fatigable harp the assemblage, absorbed in the promenade of models, learned that printed chiffon would be used for the many pairs of legs. Coats were either straight or redigote, with set-in sleeves. Any tendency to be dashing was firmly held in check.

The clothes were essentially wearable, the sort that would look as well the season to follow as they would have looked last season; the kind of clothes that are a sensible investment. One or two of the evening dresses showed imagination indulged, but on the whole, there was nothing to startle the timid or those who are not quite certain of the fashioning of their own taste.

Punch and cookies kept the ladies refreshed while they were concentrating on the important work of sipping up what the mode. If they talked to one another at all, it was to exclaim in whispers over what they saw. They stayed until the very end, loathe to forego seeing the most precious creation. It was over at five.

Those fortunate enough to be invited left quietly, reverently, intent in reviewing in their mind's eye the things they had seen, and wondering which models they would order for themselves. It was very impressive, as befits so dignified a house, an establishment well aware of its responsibility of keeping good form in dress.

Clothes and Clothes

By Mollie Gray

Roxy Throws a Party

Birthday greetings to the Roxy! This three year old infant certainly takes the year old size in entertainment clothes. Big celebration opened a regular Roxy spectacle "Processional Religioso," which achieved some beautiful effects because of the story with dancers (some of whom were not as big as their shields) white veiled canopiers, a cathedral exterior which lifted, revealed halos and stars and twinkling a bishop in mitre and cope, censor boys, etc. And then there needs must be dancing girls, even the statues doing their bit, which was certainly the first in this production.

"In a Jasmine Garden" was truly lovely; Beatrice Belkin singing in one balcony box, followed by Margaret McKee whistling expertly with the orchestra. In the other. Beautiful feather fan number using three different colors on each side of the fan extraordinarily graceful, the girl finally draping the velvet fan over her shoulders and its approaches to do still further service at the end of the number. Patricia Bowman in a flame color costume and the always admirable Roxette in black and gold costumes and picture-producing head-dresses.

Then the birthday party itself with Frank Moulton as C. (Master Chef) bringing on the dainties first of which were the "Fruit Parfait" girls in very cute costumes; the "fish" wringing out of its net and the "Moulin" as a costume "pheasant" being two quartets of adagio dancers and finally the candies in clever costumes. And not forgetting the "coffee" a black veiled lady.

For a finale the whole company came on in dress attire. Even the "Uniform Staff" (according to the program, so that they refer to them as the ushers?) lined up in the stage for a heel click and salute. Absolutely everybody at this party but the guest of honor, Roxy himself. The cake didn't appear until the last number, with of course three candles. A very nice party.

Black Lace at 81st

Huston Ray's nimble fingers gave new life to the theories of a pleasant piano program, but really Sibylla Bowhan was the genuine attraction, even though she did sing, her gay clowning made it permissible. Opening costume of straightline

silver cloth coat, scarf collar, the gown of diamond patterned rhinestones on black net with much net on the floor. This she later disposed of back of her purple fan, appearing in a cute little affair of two shades of purple with long ostrich tipped train, slippers matching.

Interpreting story with dance steps, her costume was one of much black crepe, tricornier veiled hat over a grey wig, emine tails edged with a black lace, shoes and slippers, long white gloves, many bracelets. More black ruffled net touched with red ostrich, black lace mittens, the least attractive of her costumes.

Oddly enough the only other girl on the bill also wore black lace mittens and the tiny parasol usually associated with them yet the gown entirely modern and very lovely. Virginia Watson with Carl Randall was delightful in this blue flat robe made with flitted hips and full skirt finished with a deep hem and a black lace. The girl on the decorated one side of the back decolletee, hat and slippers matching, belt at the natural waistline. Another pretty frock was of delicate pink with short jacket, using white patch pockets, slightly flared skirt. Finale in white chiffon with large red shoulder flower and slippers—not large but red, the latter being purple. The girl on the stock-foot dance, which must be an invention of a stocking manufacturer.

"Get Hot" at Academy
Milton Berle's Revue at the Academy was a pleasant surprise. Nobody seemed to heed that warning, with the result slightly tepid. Line of girls kicked and kicked, but got no satisfaction, neither did the customers. The girl on the first line shaded from white to black with two greys between, back decolletee cut to one side, for another line a black lace, shoes and slippers, long white gloves, many bracelets. More black ruffled net touched with red ostrich, black lace mittens, the least attractive of her costumes.

Mitt Kissing Vogue
Report that the girls are going in for perfumed hand polish on the assumption that hand kissing is returning with the more formal mode of dressing. Looks like a good time to lay in a supply of blotters.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
164 West 46th Street New York City

SUBSCRIPTION: Annual, \$10 Foreign, \$11
Single Copies, 25 Cents

VOL. XXVIII No. 9

15 YEARS AGO

(From Variety and Clipper)

D. W. Griffith's "The Birth of a Nation" finished its first week as a \$2 attraction in a New York theatre to \$14,000 and was the sexiest "yard film" trade. Picture was on the twice a day plan at the Liberty theatre of 1,200 capacity. It was in 12 reels, first picture of that length to be shown. House had refused sharing terms and insisted on flat rental of \$1,250 a week.

Paramount, distributing chain which handled Famous Players product among others, increased its capital to \$10,000,000 which was looked upon as enormous. With the additional stock it proposed to buy in the independent exchanges with which the central concern did business.

Mrs. Pankhurst, world famous suffragette, made her stage debut at the Savillon, London, and caused scarcely a stir.

Loew's trimmed its list of agents down to 7, and for the first time put into force the rule that agents doing business with its office should not do business outside, except with the Fox chain.

Restaurant men were cheating on the 2 o'clock closing and were summoned before the New York Police Commissioner to receive a warning.

A bill was pending for New York censorship, but only censoring was done by an unofficial National Board. Exhibitors around Times Square slipped through film that had not received the National Board's O. K. and earned the opposition of the industry.

The old Haymarket at 30th street and Sixth avenue, New York, notorious due of a few years before, turned respectable, clearing out its second floor and starting a picture show under B. K. Blimberg, operator of several picture houses.

50 YEARS AGO

(From Clipper)

"Framed" sporting events are no new institution. Hartford, Conn. had a favorite local pedestrian and featured him in a 27-hour go-as-you-please. Competitors complained 100 miles and the runner went fast in his behalf and rival backers did the same thing. One contestant got credit for 10 miles in 15 minutes. Affair broke up in a row at the end of 23 hours.

There were baseball hold-outs, too, but they didn't get far. George Wright was a valuable asset to the Yankees. R. L. Clubb, who was a mild debate over his pay for the next season. Club manager said he would just quit what he got the year before and George replied in effect "Yesir."

The Opera Populaire, Paris, staged a musical spectacle entitled "Petarique," and the fact that the production cost \$20,000 was a matter of news.

Ottawa ball club had a first baseman who said he could throw the ball 101 yards with his right hand and 87 yards with his left, and was willing to take on challengers for distance hurling.

Harrison and Hart staged for the first time "The Mulligan Guard Surprise," fifth in the series of farces under that title. Famous farces still were at the Comedians New York. Later they built and occupied their own theatre. Annie Yeamans, known to a later generation, was in the new piece.

E. E. Rice's new extravaganza "Hiawatha" had its first performance at the Standard, New York, and was called a success.

Inside Stuff—Pictures

Although an increase in use of accessories was shown immediately after sound entered and was being partly sold on the strength of its novelty, the past year has shown a marked decrease in the use of paper and other material. Extent to which accessories are now used is claimed even below that of pre-sound days.

Tendency to use more lighting in inner lobbies as well as outside is given as one of the reasons why accessory sales are slipping, while another is the unwillingness of the average exhibitor, with sound more than with silent, to jam lobbies and street entrances with lobby frames. Dozens of light contraptions, including traveling signs, have come along to replace accessories that went before, and many remaining silent accounts are buying a minimum of paper because distributors are now concentrating on the talking features. Some exchanges are beginning to furnish only one kind of accessories, making it necessary for the unwired exhibitor to tear off the sound features of "Susie Sued," "The Virgin's Dream," etc.

Some companies are attempting to awaken exhibitors to the value of accessories. U. is in the midst of a two weeks' drive labeled "Accessory Manager Weeks" during which the entire sales force is plugging for increase in accessory orders. Separate paper on silent versions has been abandoned by some, it is explained, because it doesn't pay.

In a case of unusual interest not only to the theatrical but to the general industrial world, the New York Court of Appeals has ruled that an accident is not compensable when an employee falls from a mere standing position, an award for workmen's compensation being legal only when the peculiar situation of the employee makes his fall more than a routine incident of his job. The case, involving a fall from a high court of New York State in re Andrews v. L. S. Amusement Corporation, reversing a verdict of the Appellate Division, Third Department.

The L. & S. Amusement company employed Andrews as a painter for a day to fashion a sign. As the theatre porter and he were getting a pair of water, the painter fell, striking his head upon an alley way pavement and fracturing his skull. The fall was ascribed to epilepsy. Andrews died of the injury the same day.

Department of Labor awarded benefits to his mother. The Insurance carrier appealed the award, contending that a fall from a mere standing position was not peculiar to the occupation of painting, but one that might occur in any and every pursuit.

Since two husky "African slaves" didn't get that rare and told the story to Boston newspapermen that they are simply Harlequins on Dr. Davenport's payroll, plenty of dirt is being added here about the inception of the mysterious industry "Jango". The jungle epic, Talking Epics, distributors of the bonafide Martin Johnson hunting specials, understands, was made largely in a lonely part of Long Island. In fact the Johnson company lost several good men to Davenport and got them back again when the additional dough, let alone the regular income, was not forthcoming.

This "Jango," it is now claimed, cut in severely to Johnson showings. Every time "Simba" or one of the real roarsers was advertised "Jango" was on the lion's tail. Not only that but the Davenport outfit is accused of many times having attempted to "steal away" the theatre the Johnsons had in mind in certain cities.

The perennial rumor that one of the Main Street (Los Angeles) girl shows is going to be installed in Hollywood had its start three years ago when one of the present Duffy houses had been undergoing disastrous experiences with musicals. The lessee was sinking and wanted either a helping hand or a fellow singer. He summoned one of the impresarios from downtown and proposed that he take over the houses. He mentioned casually that the house was in 83 grand deep and of course that would come out before any profits. At which without a word the Main Stemmer turned and walked out.

When the former lessee is now in that part of Hollywood, he walks around rather than in the house. It is the house that is looking for a prosperous and he can't stand the reminder of what happened to him there.

Title laboratories, ready to quit when the talkers came in, are taking a new lease on life as most of the silent versions are using from two to three times as many titles as in the old silent days. How long this will last nobody knows.

Not unusual for a silent version to have from 2,200 to 2,800 feet of titles. This is necessary to explain the action where the picture has been originally shot as a talker. In the old days 1,500 feet of titles was considered plenty. Foreign prints are all using more titles than they did in silent days. The foreign version of "The Swan" (U A) has 4,400 feet of temporary titles.

Blonde screen actress from a theatrical family, and considered one of the few actresses void of temperament before she fell heir to a few million by the divorce route, is back in the game and making it tough for everybody else.

Girl returned to Hollywood and decidedly clicked in talkers, but since then has been trying to tell the directors how to make pictures. Now spends most of her time on the set ordering an entourage of servants around to show the divorce payoff is not just publicity.

A special stairway has been constructed by the B.M.T. subway leading from the platform at Avenue M to the Warner studio property in Flatbush, Brooklyn. This is to take care of about 500 employees of the Warners studio and labs. A special guard has been assigned to duty morning and night when the entrance is open.

Warner studio employees have organized their own bridge club, finding time to participate in the tournaments of the home office bridge club too arduous.

Jerry Beatty, publicity director for technicolor, is that for one day a week only now. After nabbing the job, he cut the working week on Tech. publicity and advertising to three days, this to allow him to continue his short story writing.

Following his recent return from a Florida vacation, Beatty asked that his position be cut to one day, Monday. That has now been done. Before going in for short story and article work on a big scale, Beatty was p. a. head of F. N.

One of the children's matinees arranged through the public relations department of the producers organization was a showing of "Peter Pan" to youngsters from a military academy. Through some misunderstanding the special film didn't arrive and a semi-revue film was substituted. The kids were told to walk on it. The thing was asking everyone in sight how soon "Peter Pan" would arrive. Some were on the verge of tears when told it might not be shown.

Fox has returned to exhibit the money advanced in subscribing to stock planned for issuance by Fox Securities Corp., formed as a means of averting receivership before the refinancing plan of Bancamerica, Blair, Dillon, Read and Lehman Bros. were proposed. Fox Securities took an entire floor at 729 1/2 avenue at that time, offices of Fox's Red Star Music Corp. When Fox proposed selling stock through Fox Securities, many exhibs came forward with subscriptions.

Inside Stuff—Legit

"Waterloo Bridge" was to have gone on the road after its recent Fulton engagement. Cancellation followed objection to the booking by Glenn Hunter, occurred in the show with June Walker. Hunter particularly complained about playing "Tannica" with the comment that it was a trip-out house. When word was sent Charles Dillingham, who produced "Bridge," he laconically wired from Florida to fold it up.

Mel Lan-Fang, Chinese actor now in New York with a company of 25, is reported subsidized by the Chinese government for close to \$10,000,000. Fang is said to be credited by his country with being the greatest Chinese actor in 300 years. All parts which he plays are feminine characterizations.

Idea is that the government figures that Chinese dramatic art should be propagated all over the world, and are not interested in any profit for the company except in good will. Fang is scheduled to play Los Angeles around June 1.

William A. Brady is back trouping in a way. He went to Chicago to arrange the further touring of "Street Scene" from that point. Monday he was banqueting in St. Paul with theatre men and Wednesday he was guest of honor at a luncheon in Ft. Wayne.

"The Green Pastures," the new dramatic loader at the Mansfield, was turned down by virtually every producer on Broadway. Even the bookers ducked the show because it requires more than two dozen stage hands.

Three ticket brokers are shut out on the show, their judgment being faulty in estimating its drawing powers. At first all the agents declined a long term buy, but most of them changed their minds. One of the most prominent agencies turned down "Flying High" the new musical at the Apollo, which landed among the capacity shows.

Inside Stuff—Vaude

Fathe studios on the Coast are proving a rendezvous for vaude artists. In the last three weeks this studio has used Nat Carr, Tom Mahoney, Vera Marsh, T. Roy Barnes, Ray Hughes, Frank Sabini, Leslie and Vandergriff, Dick Stewart and Nick Cogley.

Leader of a vaudeville band act, burning up over an alleged double cross by Keith's, is reported taking George Godfrey personally to task for the deal.

While playing in the west for Keith's some time ago the band leader rolled up a big debt to the circuit for fares, advances, etc., for himself and large company. Back east and with money to go under his Keith contract the leader still owed the office \$1,100. One of the eastern dates booked was a week at the Kenmore, Brooklyn. Just as the band was about to play this date the Kenmore changed to a split week policy, decreasing the route by one-half week and obligating the booking office to the act for a half week.

Last week at the 58th St. was the band's final contracted Keith date, with the leader still owing Keith's the \$1,100 and Keith's still owing the leader the half week. Godfrey, apparently having no spot for the act, sought to rid the booking office of the half week obligation. Leader stated he would go on about the date due him on condition that Keith's would not deduct the entire \$1,100 from the 58th St. salary. Should the whole amount be taken at that theatre, he declared, there wouldn't be enough left to pay off his company, and while the 8th would be his last engagement for Keith's, he would pay the balance of his debt on some date in the near future.

Godfrey, it is charged, agreed to the conditions and the act released the office from the half week obligation.

But instead of living up to the agreement made with the act by Godfrey, the 58th St. deducted the entire \$1,100 from the band act's salary, obviously from direction. The leader was left with \$13 to pay off his people.

Inside Stuff—Music

A downward trend in the sales of sheet music and mechanicals has begun to alarm many of the publishers. Sheet music sales have slipped considerably. In small towns it has become so bad that some of the Kresge stores have removed sheet music from their counters.

Mechanicals are reported to be about the same. Royalty statements received by the publishers shows a decrease of from 40% to 50% in the usual day royalties.

Even publishers with hit tunes are fearful of the present condition, knowing that hit tunes can't be published every month of the year. Besides, present day hit tunes do not compare in bulk sales with the hit tunes of yesteryear.

One of the reasons for the slump in general sales is believed to be the flood of song hits from the talkers that deluged the music stands for quite a period. In former days one hit would build up a music selling trade and carry along the hit publisher's catalog. With so many hits from the musical talkers on sale, when the rush of amasses fell away, callers for more than the average number of selling songs to again stimulate the buying public.

Or again it could be claimed that the surfeit of song hits at that time sort of satiated the piano players, with a relaxation term now coming in between until the next buying rush. The same, of course, with discs.

Three months after he worked in "Untamed" for Metro, Will Davis, pianist, discovered he was used in the recording without his knowledge. Now claims an additional \$30 for his services.

Davis complained to the union that he thought he was only playing for the sidelines, and just recently he went to see the picture to find himself doing a sequence with Joan Crawford. Union is taking the matter up with the studio.

An orchestra leader in Los Angeles is reaching out for all the side money he can get. In addition to getting his boys up at all hours to fill picture engagements, he is resorting to what some song pluggers claim petty graft.

The pluggers want the band to play a number, the leader invariably insists that one of his own men make a special arrangement for his personal use. These arrangements cost the pluggers from \$20 up.

Several Chicago radio stations have adopted the old contract tricks which vaude bookers and agents dropped 10 years ago. These stations are issuing phony contracts, with prices pencilled in for more than the act is getting.

Three women actually getting \$500 were given pencilled \$1,000 contracts by one station, and were told the contracts were for exhibition purposes only.

Blanche Yurka Answers to Lays In Boston Concerning Drama

Boston, March 11.

Following a lecture at the Old South Forum here last week by Blanche Yurka, under the heading of "Social Importance of Good Theatre," Miss Yurka answered the various questions propounded by an audience of lay people.

Several questions came from college students.

Some of the questions and answers by Miss Yurka, taken down verbatim, were:

What interesting experiments are going on in Europe that an American visitor might see this coming summer?

A. I think that would be another lecture. I will give a brief answer. The most interesting work to be found is in Germany in the theatre. The French theatre, as I saw it in the summer, seems a little anemic. The Italian theatre, which I also saw in the summer, had a very inadequate comparison. The German theatre is making experiments with a vitality and an enthusiasm that, I think, can only be matched in America.

Assuming that the present generation of adults is hopeless as regards the social value of the theatre, do you not think it would be of great value to work on high school students?

I cannot agree with your assumption in the first place. I think the adult of today, if he does not insist on restriction, can find a good deal of enjoyment in the theatre. Unfortunately, it is not the coming decade of people, who should have their attention most constantly and insistently brought to the fact that we are having important plays. It should be a part of the curriculum to go in or around the theatre. The high school work to see those who have definitely and courageously dedicated themselves to do worth-while things.

What is the best method of stimulating the idealistic beliefs and inspirations on the part of the general public, so as to benefit the theatre generally?

Start a theatre club. Get 10, 15, 20 of your friends to form a club, which will attend the first three or four days of the week. The important play, be the nucleus of that play. Be the nucleus of a Little Theatre Movement. Most of us, go constantly to the theatre when a good company is playing. If you have talent for writing, writing, play managers are the best to play. They want plays that have studied, concentrated work put upon them. Contact to the theatre is opened in a dozen ways.

Could a great play be written that does not debase human character but exalts it?

It could unquestionably be written if there were a great enough playwright to write it. If he could not, he would have no difficulty in having it produced. "The Enemy of the People" by Ibsen is a pretty good example of this.

Would it be possible to write a play exalting the character of the business man as "Abraham Bosom's" glorification of the negro?

A. Anything can be written if there is anyone having the ability to write it. As to the question, if the American theatre is going forward as rapidly as the speaker suggests, why has there been no great play written during this century?

A. A classic is never written to be a classic. We do not know a play is a classic until it survives the ages. How can we possibly know whether the plays of 300 years ago are not playing 300 years from now? Classics are written to answer the demand of the public of the moment. "The Merchant of Venice" is recognized and acclaimed by a few of those plays under the wings of the theatre. "The Merchant of Venice" is recognized and acclaimed by a few of those plays under the wings of the theatre. "The Merchant of Venice" is recognized and acclaimed by a few of those plays under the wings of the theatre.

My own taste, based on 20 years of devoted labor to the theatre, places "The Merchant of Venice" at the top of all emotional plays in the theatre. My own personal idea is that Mr. Shaw's concept of the theatre in his production because his conception is so titanic that only a Shakespeare could do it.

Acting Talent
The speaker said that there is a great deal of talent today for acting. Can the same thing be said of playwrights?
The playwrights of today, I think, are the victims, to a certain extent, of the quantitative demand for plays. There are 30 to 40 theatres in New York City. I read on the average of five manuscripts a week. There are a great many writers to see if there is a ray of an idea in the onslaught of typewritten pages. There is so great a demand for plays that almost any play will

Turning It On

Hartford, March 11.

George M. Cohan's secret for success was revealed by George Jessel to a Hartford audience at the opening of his play "This Man's Town."

Called before the curtain after the last act, Jessel said: "A short time ago I asked George Cohan to what he ascribed his great success. His answer was 'Open your shows in Hartford.'"

MGRS. ASSN. PAYS OFF ON QUICK-DEATH "9:15"

Salary claims amounting to \$7,300 against Ruth Selwyn's "Nine-Fifteen Revue," which stranded after a week's run at the Cohan, New York, have been lifted by the Managers' Protective Association.

Mrs. Selwyn's membership in that organization had absented the necessity of posting the usual bond at Equity. At the same time it made the M. P. A. liable for salaries. After the show closed, the M. P. A. borrowed equity sum of funds to pay off the choristers and then sent a check for the amount to liquidate claims of the principals.

Hassard, Jr.'s Debut

Jack E. Hassard, Jr., 10 year old son of John E. Hassard, makes his stage debut this week in Jersey where "House Affre" tries out. The kid prefers to be called Jack, Jr., instead of John, Jr., and that's the way it's going to be.

"House Affre," backed by coast money, was written by Mann Page. Claiborne Foster is lead.

get at least a reading. The making of a play is a subtle art not to be mastered overnight. Ibsen took two years to a play. That is, I think, the answer. People do not take the art of playwriting seriously enough. I demand of you the rudiments of this immensely difficult art.

If it is true that the "worst professional is better than the best amateur," is not that very discouraging to the Little Theatre Movement?

A. Well, I think that the words are too strong. I think that an average professional has automatically had to learn certain things which he must know or he cannot make his name. The average very gifted amateur is so completely overwhelmed with the praise of his work that he often writes that it is not necessary to learn many of the things he would have to learn in living.

I do not think that is discouraging, for the Little Theatre Movement was started by a group of amateurs, which he must know or he cannot make his name. The average very gifted amateur is so completely overwhelmed with the praise of his work that he often writes that it is not necessary to learn many of the things he would have to learn in living.

Perhaps one explanation of the empty galleries is the fact that actors today do not enunciate clearly or loudly enough to be heard.

A. You are probably right. I think it is an inexcusable fault of many modern players, who are playing for their own benefit and that of the first rows rather than for the house at large. I would suggest that you get everybody you know to write to the manager and tell him how they feel about it.

Does orthodox Christianity prevent the development of drama through censorship?

A. There are those against it and those for it. I personally am against it as I do not think that you can superimpose taste on anybody. Play censorship is most often enacted when people stay away from it. That is the only kind of censorship worth while. I cannot say that the organized Christian church is constituting a censorship in an evil sense. The churches have dramatic plays. I have no question that certain types of plays should not be permitted, but one can decide only if he decides against it, he is privileged to stay away.

Is Shakespeare in modern clothes merely a passing fad?
I do not think it is, although we forget that in Shakespeare's time the plays were produced in modern clothes. Garrick played in ruffles and broadsword.

LOU HOUSEMAN IN NEED

Stevens and Kettering Head Relief Committee for Popular Manager

Chicago, March 11.

Lou Houseman is reported seriously ill and in need of aid at North Hollywood, Cal.

When Houseman was manager here at A. H. Woods, his liberality toward needy friends was a byword on Randolph street. He was one of the oldest and most popular of Chicago's resident managers.

Ralph Kettering and Ashton Stevens, drama critic of the "Herald-Examiner," head a committee of assistance for friends who want to remember Houseman. Checks may be sent to Stevens or to Kettering at the Adelphi theatre, Chicago.

Ariz. Stock Idea Moves

Los Angeles, March 11.

Horsace Murphy sold out his interest in his Phoenix dramatic troupe to his partner, L. G. McCabe, and is coming Southern California for a new spot. Week end he is checking up the theatre situation in San Jose.

Murphy built his Phoenix pavilion last May and played there 32 weeks. His partner is continuing the name, Murphy's Comedians. Spot is 24 blocks out of town, mostly auto traffic, with a fix. top for 1,500 seats, kids for a dime.

Cut-Rate Damage Suit

In Preliminary Hearing

Joe Leblang's Public Service Ticket Office and Hugh Leblang, one of its officers, applied in the New York Supreme Court last Friday, to vacate a notice for their examination before trial in a suit by the National Theatre Ticket Service for \$100,000 for conspiracy to prevent the plaintiff from going into the cut-rate theatre ticket business.

The plaintiff alleges that in 1927, it was taking steps to furnish a cut-rate service to theatres and producers in competition with the Leblangs. One of the officers of the Public Service Ticket Office, and its officers, Joe, Hugh, and Tillie Leblang, and Matthew Zimmerman, conspired by threats, intimidations etc., to prevent intended users from subscribing for this service, causing a loss of the sum sued for.

The notice for the examination of the defendants requires them to produce all books and papers relating to agreements with theatre proprietors and producers in connection with the cut-rate ticket business. The defendants in asking to vacate the application claim it is made in bad faith.

Julian T. Abeles appears for the plaintiff and William Kaufman for the defendants.

Stock Goes Tab Grind

Sacramento, March 11.

Roy Claire dropped his dramatic stock and went into tab policy at the Plaza theatre this week. Two shows nightly and prices down to 25 and 50; children a dime. He will play matinees Wednesday, Saturday and Sunday, and continuous Sundays. Claire has staged tabs before.

NO. 3 "DISHONORABLE"

Brook Pemberton is casting a third company of "Strictly Dishonorable," for middle west dates and with California as its ultimate destination.

Bids had been made by several coast producers for the California rights to the piece that prompted Pemberton to pass offers up and organize his own coast company.

Irvington Stock

Dramatic stock supplanted vaude at the Liberty, Irvington, N. J., this week. "The Great Gatsby" is operating and "Putting It Over" is the bill.

Company includes Evelyn Humes, William Blake, George Butler, Barbara Winchester, Mary Vaughn, James McLaughlin and others.

Ada Dalton is directing.

Edith Bristol, former dramatic editor of "Call," in San Francisco, is back on that sheet handling the "Mrs. Goodfellow" department. Mrs. Bristol gave up the drama desk about a year ago to accept a place with Fox writing titles.

Rotating Stock Under Auspices With Local Cut-Rate Tickets

Drama to Own Lunch

When a small dramatic stock company outside of Los Angeles went out of biz, two of the trouper decided to act being actors and set up for themselves.

They went to another town, one took over a picture house and the other bought a lunch-wagon. Both reported doing okay.

GEST'S BANKRUPTCY CAUSED BY ILLNESS

A lengthy illness and with his troubles of this season culminating in Dallas, where "The Miracle" was obliged to close through a matter of \$2,500, brought about an involuntary petition in bankruptcy against the showman-producer, Morris Gest, last week. He is said to owe about \$50,000 with meagre assets, if any.

Revival of "The Miracle" largely added to his indebtedness for this season. In a bad legit season Gest sent out the spectacle, and it encountered heaps of losses.

Among Gest's creditors are said to be some banks, with one of the banks holding his paper endorsed by Mrs. Gest, nee Reine Belasco. Mrs. Belasco is a creditor from accounts. It has been widely said in the show business that Gest has never borrowed money from his father-in-law.

Later amounts owed by Mr. Gest at one time to Otto Kahn and Clarence Mackay were repaid out of "The Miracle" profit of long ago. The amount was said to have reached over \$600,000 to both.

Gest's illness happened at a time when he was engaged in exploiting "The Passion Play," causing him another large loss through his enforced inattention during the show's tour, beginning at the Hippodrome, New York. Other minor show promotions by Gest of the past two seasons failed to reach the success proportions he had anticipated.

At one time the producer contemplated entering into pictures through Jos. M. Schenck, a close friend, and also a Gest creditor, but he did not complete the arrangement.

Gest has no theatrical plans at present. He has not entirely recovered physically and pending the addition of financial matters, may not undertake any more proposition.

Altoona's Local House

Altoona, Pa., March 11.

Altoona's Little Theatre guild has achieved home after four successful productions. The group has leased the Colonial, seating 450, neighborhood house dark for several months.

The Guild has been in existence for two years. It will present a fifth production, "The Romantic Young Lady," by G. Martinez Sierra, March 24.

"June Moon" L. A. Date

Los Angeles, March 11.

"June Moon" is now set to open at the Belasco either on April 14 or 21, depending on the run of Leone Ullrich in "East of Suez." This is the Chicago company, which was turned over to George Holland by Sam H. Harris.

PRINCESS, CHI., CLOSING

Chicago, March 11.

Shubert's Princess will close this week, when "Dear Old England" ends a four weeks' run.

"Elizabeth and Essex" was scheduled to come from Detroit, but has been cancelled.

"Interlude" Lead Shifts

Ernest Glendinning joined "Strange Interlude" in Chicago Monday, playing the lead recently vacated by Tom Powers to enter "The Apple Cart" in New York at the Beck. In the interim George Gaul handled the lead, switching back to his original assignment as the doctor in "Interlude," which is booked up to June.

Asheville, N. C., March 11.

Manhattan Players, New York stock company, will open at the Auditorium April 8, under the auspices of the Disabled American Veterans of the World War. The company will give performances each Tuesday and Wednesday evenings with a matinee Wednesday.

E. E. Keane, manager of the group, will have this rotary stock company play in the larger cities of North and South Carolina, wherever theatres are available. In each city the company will be sponsored by a local organization selling half price tickets.

Here the Veterans will share in the profits. Membership fee is \$1 and stock membership carries with it two tickets gratis for the opening performance.

Frisco May Have Season Of Herbert Operettas

San Francisco, March 11.

Frank Healy, concert manager, is planning a season of Victor Herbert light operettas. It all depends on if he is successful in obtaining sufficient guarantors.

Whether the productions will be staged in one of the theatres or in an auditorium has not yet been determined.

Arty Drama Spots Fade

With the passing of the Greenwich Village Theatre next month, the Gansvoort remains as the only fully equipped theatre in Greenwich Village left for legit production.

The Greenwich Village, currently operating as the Irish Theatre, is being raised as site for 20 story office building. Irish Players figured moving into the Gansvoort when perforce to vacate their present stand and domiciling the Irish Players, in an agreement with the Shuberts.

Provincetown Playhouse, renamed the Mac Douglas remains dark through a mix-up with William Blake. Plans to have taken over having passed it up. The Cherry Lane, another renovated stable theatre operates intermittently with the Triangle, celerately there, rounding out the remainder of survivors.

Chaplin as Play Theme

Los Angeles, March 11.

Egan theatre reopens March 24 with a new piece called "Slapstick," written and produced by Patrick Carlyle. Isabelle Withers, Louise Chandler, George Haskathorne and George Granger are in the cast. Supposed to be founded on Charlie Chaplin's clowning play tried out about six months ago under the title of "The Jester." It has since been re-written.

Strip Chi. Troupe

Chicago, March 11.

Thieves ransacked dressing rooms at the Studebaker, leaving the "Let Us Be Gay" company to scurry for clothes for a matinee the following day.

Francine Larrimore lost several gown. Dallas refused to carry the story, suspecting a p. a. angle.

FAGAN SUIT THIS WEEK

Los Angeles, March 11.

Myron C. Fagan's suit against Franklin Warner for \$21,120, claimed due on picture rights of "The Great Power," is set for trial before Judge Gould in Superior Court March 14.

Harold A. Fendler is coast attorney for Fagan, legally represented in New York by A. J. Rubien.

First at Erlanger's Orpheum Paul Bessinger, producer, departed for the coast Friday after completing arrangements for the opening of the new Erlanger's Orpheum, formerly the Orpheum, a vaude house.

Bessinger will open the theatre gown with a play tentatively titled "The New Erlanger's Orpheum." Rehearsal around April and open May 5. Alexander Lettwith will direct.

M. S. Benthum is casting leads for the production.

CRITICISM DOING BETTER

Dramatic Critics' Box Score

Score as of March 8

Key to the abbreviations: S.R. (shows reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

	S.R.	R.	W.	O.	PCT.
WINCHELL (Mirror).....	42	39	3	..	.928
BROWN (Post).....	53	49	4	..	.924
GARLAND (Telegram).....	61	52	9	..	.852
ANDERSON (Journal).....	67	55	11	1	.820
DRANTON (Eve World).....	57	46	11	..	.800
LOCKRIDGE (Sun).....	61	49	10	2	.803
LITTELL (World).....	60	48	12	..	.800
GABRIEL (American).....	64	51	12	1	.787
RUHL (Herald Tribune).....	23	18	2	3	.783
ATKINSON (Times).....	63	49	12	2	.777
SELDES (Graphic).....	55	42	8	5	.763
MANTLE (News).....	65	49	11	5	.761
Variety (Combined).....	122	108	14	..	.877

N. Y. REVIEWERS

AVERAGE 5 IN 6

Winchell ("Mirror") Leads Third Quarter Brown ("Post") Close Up—Lowest Score .761 Really Very High in Contrast with Critics' Past Performances

122 HITS AND FLOPS

"Variety's" seventh annual guessing game for dramatic critics enters the final chucker with the boys closely bunched, Winchell and Brown, first and second respectively, hook mallets only four points apart.

Same relative position for Garland keeps the "Telegram" within grabbing distance of the hand embroiled pennant which will be awarded June 1st, when "Variety" will publish its final tabulation for this season.

Total number of plays affecting the present score is 122. This number represents all shows rated hits or flops as of Dec. 28 last, when the mid-seasonal score was computed plus the closings since that date. Not included are a number of shows now on Broadway and probably destined to be x-ed in red but not presently judged for current rating.

Percentage averages are extremely high at this point. The lowest score .761 on the chart is distinctly good. "Variety's" final box score has been won on two occasions by percentages lower than this. It looks as if there has been an increase in critical prophetic vision.

Evening and morning newspapers are so hopelessly scrambled in sequence for even the most gifted interpreter to glean support for either theory.

"Variety" achieves .877 on the 122 shows covered by its various reviewers. Beyond any argument of its "Hit and Flop" album, the paper has 14 demerits. "Variety" as usual has an empty no opinion column although some of its reviewers have a separate paragraph in their notices to cover any possible contingency. "Variety" may surprise some of its members by distributing a few no opinions on these "or else" notices.

Quicker Folders

Season appears to be running to form although in-betweeners now tend to fold up more certainly and much sooner than formerly. Forced runs via cut-rates are almost impossible nowadays.

That the New York dramatic critics in general exercise a tremendous influence on a show's chances is thoroughly established as a fact. Against a broadside of bad notices almost no shows stand up more than a couple of weeks. Only exception of the present season was "Young Sinners," which became a hit despite the critics. An interesting mathematical sidelight on the present score is that of 652 notices by the entire group of 12 daily reviewers, there are 547 "rights" against 106 "wrongs." In other words, the group average is one wrong out of every six reviews. As an aggregate denominator this is quite high.

Shuberts and the Guild Clash on Premieres

Feeling still exists between the Shuberts and the Theatre Guild, which when it switched its bookings to the Erlanger office, roused the latter firm. The Guild announced had opening of "A Month in the Country" for next Monday. Same date was announced for "The Matrician," a Shubert show. The Shubert press office called up the critics asking to be would not cover "The Matrician." In the end the Shuberts switched their opening date.

Death Bares Colorful Life

Of Abe Erlanger, Who Left

\$12,000,000 to Relatives, Only

Adjectives!

Los Angeles, March 11. Local press agent, having a tough time telling the public that his house is a legit theatre and that the stars are working in the flesh, billed Pauline Frederick as "Her Lovely Self."

The will of A. L. Erlanger, who died March 7, was published Monday, leaving his entire estate to his family. Document is notable from the fact that not a single bequest to charity is made.

Threat of throwing the estate into litigation was made even before the funeral by Max D. Steuer, representing Charlotte Fical, one time professionally known as Charlotte Leslie, who declares her claim as Erlanger's widow, presumably on a common-law basis. The companionship and relationship between the girl and the deceased is said to have extended over a period of 18 years, or virtually ever since Erlanger was divorced in 1911 by (Adelaide) Louise Balfé, former actress who is living abroad.

Miss Leslie (Miss Fical) is identified as the niece of the late Judge Leventritt, who was Erlanger's attorney for 19 years and who, when on the bench, signed the order which made the deceased's brother, Mitchell L. Erlanger, a Justice of the Supreme Court of New York. Judge Erlanger, the principal beneficiary along with two sisters, Ray, Erlanger and Mrs. Caroline Bergman, mother of Leonard E. Bergman, will become president of the several corporations representing the Erlanger fortune.

Told to Leave

Somebody in the Erlanger family, when it was known the theatre magnate was dying, untactfully made the error, it is said, of suggesting to Miss Leslie that she leave the apartment at 175 Riverside drive where she had been living with Erlanger. Mrs. Erlanger was in state of near collapse and became so ill she could not attend the funeral Sunday. She immediately retained Mr. Steuer, one of Erlanger's adversaries of many years, who advised her to retain and announced that his client had one of the clearest claims he ever handled, in the matter of dowry rights which may mean one-half or one-third of the estate. To the press, former Judge Mitchell Erlanger stated: "There is no Mrs. Erlanger."

Had there been no interference, Erlanger's private life may never have been spilled in the dailies.

Miss Leslie did not leave the apartment for weeks prior to Erlanger's death. She was called on by him the day before the sick man preferring her ministrations to that of nurses, from the reports. Her devotion to him is said by those close to the showman to have been a fine example of womanly affection.

Several years ago when a

(Continued on page 58)

"NO ENGLAND" NSG

Raves in Chi, but Leaving—in New York at Easter

Chicago, March 11. "Dear Old England" is slated to open in New York Easter week. Original plans for Boatwreck's tuppence comedy, by H. F. Maltby, were not to try New York this season. Play leaves the Princess this week, going to St. Louis. Although leaving rave notices, it did not click.

NORSE TALENT SCOUT

Los Angeles, March 11. Ernest Rolf, Scandinavian theatre director, is out here on a talent hunt and a general survey of picture production. Rolf expects to remain more than a month.

"Vanities" Closed

Albany, March 11. "Vanities" finished its road tour and closed here Saturday. W. C. Fields and Ben Blue were in the cast.

DALLAS HOT FOR OPERA

\$20,000 Advance—Reaction Against "Canned" Stuff?

Dallas, March 11. Dallas has gone opera crazy. Advance sales for Chicago Civic group is over \$20,000. Civic group plays here March 12-13, with "Lucia" and "Tannhauser." Gross broke records for 20 years in Dallas and highest in Texas for any advance opera ticket sale. Made possible by big society tie-up maneuvered by Herbert Marcus, owner of women's smartmart.

For the past five years opera has gone in red here as have most legit and roadshows. Some claim that too much canned entertainment at local houses is getting population "stage hungry." Anyway, ticket sales have covered \$30,000 guarantee easily.

German Opera Attached

Milwaukee, March 11.

The German Grand Opera Co., which played the Fabst several weeks ago, was made defendant in two actions in Circuit court last week. The Theodore Reissig Co., New York, wants \$1,447 for scenery and Edward Dolan \$500 for electrical equipment.

A bond was put up at the time the company played here covering the amount. M. Hurok, the manager, said he would return to fight the claim, which, he insisted, was not against his company, but against an organization that formerly used the name.

Evelyn Laye's Picture

Cuts Operetta's Tour

"Bitter Sweet" leaves the Shubert, where it recently made the Ziegfeld, after another week. The Coward operetta will play but four weeks out of town, closing in Toronto after which the company, with the exception of Evelyn Laye, sails back to London.

Miss Laye goes to the coast for pictures, the reason for curtailing the out of town booking.

The show will be followed by Fritz Leibor in Shakespearean repertory at the Shubert.

41st Annual Benefit

The Treasurers' Club of America will hold its 41st annual benefit show at the Hudson, New York, Sunday evening (16).

Proceeds go to the organization's benefit fund. The bill will be composed of names from current Broadway musical attractions.

"OLD RASCAL" NOT RIGHT

The Old Rascal," starring William Hodge, did not steer into New York as per schedule this week, but folded for repairs.

NO ONE TELLS, SO RAVES FOR UNDERSTUDY

Pittsburgh, March 11. Local drama critics last week went into a rave over Eleanor Painter following the opening of "The Fortune Teller" at the Alvin. Miss Painter didn't appear in the operetta throughout the local engagement.

Seized by a bad attack of laryngitis on the eve of opening here, Miss Painter went directly to her hotel, and was confined there all week. Sara Bair, of the cast, stepped in at a moment's notice.

Management didn't tell either the audience or the drama defenders, fearing a toxofense case. Hence, newspaper boys went back to their offices and into high gear.

News that a substitute was appearing for Miss Painter didn't get out until Friday. Just one of those things that can and do happen.

"PEEPHOLE" BILLS AS "BAD BABIES" LEGACY

San Francisco, March 11. While Sid Goldtree and members of his "The Peephole" cast were going to trial for the second time in the police court on charges of public morals. As this charge is a felony the cases are automatically out of the police court and go to the superior court.

This is the same grand jury that voiced indignation when "Bad Babies" recently was acquitted in the police court. At the time the jurors threatened to take action but failed to do so. "Bad Babies" saved them the trouble by folding because of repeated arrests of the cast by Police Captain Layne.

Just before the grand jury indictments were returned a temporary restraining order that had been issued by Superior Judge Johnson to stop the police from raiding the Green Street Theatre was dissolved by that magistrate who at the same time rejected Goldtree's petition for a permanent order.

SHUBERTS' PINERO PLAY

"Dr. Harmer's Holidays," by Sir Arthur Wing Pinero, is in for production by the Shuberts. It was intended for Philip Merivale, but when the script had not been completed in time, Merivale went into "Death Takes a Holiday." The Shuberts may hold production of the Pinero play in abeyance until next season.

Literati

The Ingenious O. O.
In the April "Cosmopolitan," O. O. McIntyre easily and effectively fills a page as his usual monthly contribution by claiming it isn't work to be a columnist of his rank. "It's in something else again when referring to O. O.'s standing among paragraphers."

The Ingenious Odd wrote the story as he does his columns, lazily, and he admits it. Says he can write a column anytime, anywhere, if his portable is around. Odd doesn't does write like that. In the "Cosmo," he tells of when he started as a columnist, and he travels and pocket breaking stretch, until a Bridgeport daily told him it would print the McIntyre stuff if no charge were made for a month or so.

From that start, The McIntyre has now a writing audience of 20,000,000 the story states. It seems a low estimate, even if Odd does write for himself. McIntyre's stuff without reading the McIntyre stuff in any paper it seems. Nearly everybody likes his stuff, from the sticks where Odd claimed to be the most popular, to the big city where it is run just as regularly. One column-wise reading woman says there's no one in paragraphing who can approach McIntyre, and she's from New York. Since in New York it is necessary to buy the "American" to get the McIntyre stuff, that speaks pretty well for him as a big town feature.

Many ask how many papers use the McIntyre "Once Over." Some place the number at 1,500; others 1,000. But the Odd probably doesn't know himself. But 20,000,000 circulation takes in quite a few, and no other syndicated matter goes into many sheets.

It's rather odd without a pun that Odd knows his readers so well and never has become a publisher. But read his page in the April "Cosmopolitan," it's so like McIntyre—you grow lazy with him.

One of his columns is among the never-forgettables. It told of what he was looking for in a hotel window in New York. That was a bear. It might be imagined that he wired his valet to "take that sheet out of the third drawer on the right of my desk and mail it." It could have been written five years before and not a word required a change. That's Odd. He's probably 90 days ahead often.

The Newer Ideal

It should be something in the way of a relieved restraint, for newspaper and publicity men to read the following, issued by the theatre chain (Public) in its own house organ, "Public Opinion."

"This comes along with the newer ideal of the theatre dependent on co-operative plan, minus the black-jacking scheme of theatres vainly attempting to wind newspapers into line through the use of threats. That threat still sounds so foolish as still practiced by the Shuberts in their old fashioned ways of legit three operation."

The notice below, printed in that crack house organ so ably edited by Ben Serkovich, tells in effect that if there is a local difference between the theatre and the city, the home office will take care of it.

That is putting the show business on another showmanly basis and that a big step has been done. It says just so much more for the rest of it.

This story in the Public official organ, which becomes thereby an organ throughout the chain, was headed:

New Order on Newspaper Policy

It reads:
A new general order on policy has been issued concerning newspapers, as the result of an impetuous action on the part of the new-Public. On the first of the week ago, the showman severed amicable relations and pulled his advertising out of a newspaper that had failed to meet his ideas of co-operation. The newspaper was correct, and the showman was wrong.

Although the fault was not in any way related to Public, Mr. Botsford and David J. Chatkin immediately recognized the value to Public of anticipating its possible destructive repetition.

In the future, by order of Messrs. Chatkin and Botsford, any and every newspaper, any means to end or sever amicable relations with newspapers, radio stations, or public of-

ficials, is to be immediately reported by telegraph to A. M. Botsford before any conclusive or definite action is taken.

Whatever local action is required with them be ordered by Mr. Botsford after due consideration by Home Office officials, who will give the local theatre management the benefit of their advice and counsel.

Carnera's Graphic Art

Primo Carnera, the giant Italian fighter, has joined King Features as a cartoonist. Officials of the syndicate say he is an excellent artist, with an unusual sense of humor. For his cartoons he uses himself as a comic character. Despite his enormous size and ring aspirations the giant takes his art seriously. He brought an art teacher over from Europe with him.

Because of an eye injury during a fight in Philadelphia with Ace Clark, a colored heavy, Carnera cancelled several fights. He said he had been his harder in the eye, but it never hurt as much. During

ordering a retrial. Its decision was given a considerable say in the dailies.

Among those prominently insistent that Mrs. Bennett's educational discourse for the young and old was beyond the law, Canon Chase, the Brooklyn reformer, who will reform anything he can hear about, was almost first. Other reforming nuisances had also mixed in before, during and after the trial.

Mrs. Bennett, middle-age woman, and a mother herself, wrote the pamphlet 10 years ago, primarily for her own children. Latterly, upon request, she commenced to distribute it. The pamphlet deals mostly with marriage reform, and the Court of Appeals seemed to esteem it highly as a work of educational value.

Canon Chase may stick around Washington more closely in the future. He seems to do better there as a reformer with what that may mean to him, than on the home grounds.

Koenigsberg's Berth

M. Koenigsberg, creator and former head of King Features, arm of W. R. Hearst's newspaper proper, died 10 years ago, in the city of the Denver "Post." The staff remains unchanged, the berth being a new Fiction.

Hollywood's Reading

(Consensus of demand by Esme Ward, Hollywood Book Store, Saylor Book Shop, Pat Hunt's Book Warehouse, February.)

1. "A Hungry Young Lady," by Marian Spitzer.
2. "Roman Holiday," by Don Ryan.
3. "Some Like It Hot," by Dorothy Herzog.
4. "The Woman of Andros," by Thornton Wilder.
5. "Censored," by Manuel Komroff.
6. "Iron Man," by W. R. Burnett.

Non-Fiction

1. "To Sex Necessary," by Thurber-White.
2. "Good-bye To All That," by Robert Graves.
3. "Josephine, the Great Lover," by N. P. Zesefel.

Another studio recruit, Helen Scott, was tried to clear the Saylor and Los Angeles book reviewer, Lillian C. Ford, got on Pat Hunt's list with "Card 13."

Film appeal gets "Censored" by Morris Ernst and Pare Lorentz into the non-fiction fast movers at the Hollywood Book Store, and appropriately sandwiched between "Censored" and "Pornography and Obscenity"—this brochure from the author of "Lady Chatterley's Lover."

the last period after being hit on the lamp, Primo was stopped up. The air pressure back of the eye was so great that it bugged alarmingly. A doctor jumped into the ring and ordered the fight stopped. Carnera manager pleaded that that would mean a technical knockout against Primo's otherwise 100% record. The doctor consented to permit Primo to fight one more round "but positively not two." The big fellow could hardly see. He groped to the center of the ring and landed a body punch that stopped the colored fighter. Back in the dressing room Primo's manager pushed the eye back into place and he appears to be alright except for the soreness.

Reprints

Chain cigar and drug store—under-selling of books has brought out a lot of reprints at so-called popular prices. Doubleday, Doran, which is re-issuing its books in the Dollar Star Series, by which he will publish their syndicated serial stories in book form, also at the 50-cent price.

A. L. Burt, who originated the reprint idea, is a faced with a mass of material because of the other reprints in the field. The Burt reprints list for around 75 cents.

Bad Slam at Reformers

Reformers who would curb writers and speakers were given a bad slam by the U. S. Court of Appeals in New York when it reversed the conviction of Mrs. Mary Dare Bennett, Brooklyn, N. Y., authoress, tried and convicted a year ago before Federal Justice Burrows for having issued what was alleged to have been an "obscene" pamphlet entitled "The Sex Side of Life." The higher court entirely dismissed the proceedings through not

Grace Carlisle, was among the "Cry" and Los Angeles book reviewer, Lillian C. Ford, got on Pat Hunt's list with "Card 13."

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one, created by Fred G. Bonhif, multi-millionaire publisher of the "Post." It is understood Koenigsberg will gradually take over other Bonhif's activities. The publisher has sought to have Koenigsberg on his staff for the past 20 years and it was an open offer. After leaving Hearst, Koenigsberg started a feature syndicate of his own and for a time was concerned in the publication of two Havana papers. Plans call for the formation of a syndicate which will distribute from the Rocky Mountain point.

White House Boys' Annual

White House correspondents' eighth annual dinner was a success at the Willard, Washington. Passing of William Howard Taft kept President Hoover from attending.

Committee of scribblers turned to NBC for their entertainment and the broadcasting company sent their best: Amos and Andy, Revelers, Dr. Rockwell, Happiness Boys, Graham MacNamee and Romy.

A special Movietone short was made by Arthur DeTitta, Fox, showing the White House writers at work. A contrast in how the story was told. The President on a child presenting the President with a snakeskin hat band and then how INS would put it out for the Hearst sheets was a classic.

Names

Some real names of authors: Warwick Deeping is George Warwick, Carolyn Wells is Mrs. Edwin Houghton, Ralph Henry Barbour is Richard Stullman Powell, May Edginton is Helen Marion, Faith Baldwin is Mrs. Faith Cluthel, Clemence Dane is Mrs. J. J. White, Lawrence is Lawrence H. Davidson, Margot Neville is the Goyder Sisters, John Rhode is Cecil John Charles Street, Evelyn Underhill is Mrs. E. S. Underhill, Arnold Fredericks is Frederick Arnold Kummer (who often writes under his own name), Eliza Hay is Mrs. Marjorie Allen Selfert, John Estevan is Samuel Shellahager.

Barry's Kelly

The James Joseph Kelly, newspaperman, who is the chief figure in many of the "Post" stories, which Tom F. Barry authors for the "Daily News," is an actual personage and that is his real name.

has worked for the City News Association and various dailies in the metropolis. Temporarily out of a job, Kelly broached the idea of a series of stories to Barry to use for the late's "Post." It's understood Barry splits the proceeds from the tales with Kelly.

Amos 'n' Andy Recruiting

Every scribble that has ever been at the National Press Club in Washington knows Robert, a colored waiter that has been with the club since its beginning. On Saturday night last when Amos and Andy were here for the correspondents' banquet, they were taken to the club for some food afterward. Robert got the assignment and then wished he hadn't for the comedians tried to get him to promote one of the brothers of the Mystic Knights of the Sea.

Riggs, From Okla.

Clarence, Oklahoma, which gave the world Will Rogers, is credited with Lynn Riggs, former newspaperman on the local sheet there, who won the Guggenheim Drama Fellowship in 29 he has three plays, book of poems to his credit and two plays coming up.

Riggs is now scenario writing for Pathé in Culver city. His new play "Green Grow the Lilacs," is due for spring, showing by the Theatre Guild and his "Rondels" will be produced in the fall by Arthur Hopkins, with Walter Huston in the lead.

Amusement Lineage

Despite the arrival of a couple of hit shows and new picture openings, the slide in amusement advertising for the dailies is still progressing. Not a average loss for January was 35%.

Times figures give the N. Y. "Inland" a drop of about 22%. Afternoon papers show a greater decline. The "Sun" tab, it is reported having the smallest loss, 7%.

Paper executives place the drop to the door of the general decline.

No Translators

Fact that Vice Crusader Sumner has no foreign language readers on his staff ended the bookshops to sell risqué works in foreign tongue quite openly. Some of the shops specializing in foreign literature display the naughty French and German books to best advantage, with the sales brisk to those who can read them.

Not only the books, but the foreign language maps, also. The latest "Map of Europe" is even bought by the non-readers, as for instance, a German map which is devoted to the nudity fad popular in Germany.

Wild West Story

Century Publishing Co. will shortly publish "Six Horses," a story about a cowboy in the west, by Captain Banning and his nephew, George Hugh Banning. Captain Banning was a stage driver many years ago. His nephew is a former San Francisco newspaperman.

A Pennsylvania Idea

Pennsylvania newspapers, organized into the Pennsylvania Newspaper Publishers' Association, have adopted a new stunt to discourage press agents. Ideas for each newspaper at the end of the month to return to each press agent his entire contribution for the period, with a note calling attention to the advertising rates.

Press agents for amusements are excluded.

About Nathan

George J. Nathan is being mentioned in literary circles as the next editor of "Vanity Fair." Nathan and Mencken rarely disagreed it is said, and that George is anything but ready to recline in sunny Italy, indefinitely, at least. H. M. is the part of the "American Mercury" team who over-vacationed, the Nathan friends insist.

After Ads

N. Y. "Herald Tribune" is running a daily book column besides the Sunday book section. Isabel Patterson and Lewis Gannett are splitting the assignments. "Sun" also has increased literary output. Yesterday it ran two pages Friday, one Saturday and the other on Sunday. Sudden bookish outburst by dailies is due to advertising offices.

Gene Fowler, Goes Lit.

Gene Fowler, former managing editor of the New York "American," is now a full fledged novelist. His first novel, just out, is "Trumpet" (Continued on page 63)

RITZY

The career of Mary Hay has been hanging in the balance for some years. She was a dancer, she danced she got into pictures. She married and divorced Richard Barthelmess, father of her daughter, Mary, in her first marriage. Mrs. Hay, who has recently worked on "The Mirror" and "The News." A year ago she danced at the Palace with her former partner, Clifton Webb, and later, in a dramatic sketch with Bert Lytell.

Lately Miss Hay left the cast of "You Don't Say So." Barthelmess later married Jessica Haynes, who divorced Harry Brooks Sargeant, father of her son, Stewart Sargeant. Mrs. Hay was previously divorced by Estelle Thomas, by whom he also had offspring. His first wife later married Clarence Payne.

Counts on Coast

As was noted here Jean de Limur, a show writer in Hollywood, is a French count. It is such a curious coincidence, for Count Andre de Limur married a California heiress, daughter of William Crocker, of San Francisco, the National Bank, of San Francisco, and sister of William W. Crocker, vice-president of the First National Bank of San Francisco. This niece of Princess Poniatowski, of Paris, is a cousin of Harry Crocker, who was for some years attached to the court of King George V. He is associated with Marion Davies, and last fall became the Hearst social contact man connected with the studio.

Miss Mitchell Doing Well

Genevieve Mitchell is doing well in pictures, proceeding from the heavy in Harry Langdon's latest to Paramount's "Safety in Numbers." Daughter of Verna Mitchell, of "The Follies" of '17-'18 (Verna then remarrying and retiring), Genevieve was married in 1928 she married Robert S. Savage, heir to the Savage steel millions. His family took him from Yale and sent him to Alaska. The marriage was annulled.

Mme. Petrova's Visit

Oлга Petrova recently returned to New York for a short visit. She was married in England, where she was known as Muriel Harding, and in 1906 toured the Provinces. Coming to America in vaudeville, she was married in 1911 and had a bit in "The Quaker Girl," in support of Ina Claire.

Later became a stage and film actress, she was married to John Stewart. Mme. Petrova also has gained some fame as an author.

The Hammersteins

The Hammerstein women pop in and out of show business, including pictures! Elaine Hammerstein was starred for several years. Dorothy Dalton, who divorced Lew Cody, with whom she had toured in vaudeville, starred in pictures until replacing Arthur Hammerstein and returning to the stage.

Now Dorothy Blanchard has played a bit in the filming of "Viennese Nights." She was Dorothy Blanchard, an Australian actress, and divorced Henry Jacobson before marrying Oscar Hammerstein, 2d, grandson of the original Oscar, and nephew of Arthur. She moved from the city and Mrs. (Viennese) father, a son remaining with the daughter.

A Wealthy Lady

Lady Louis Mountbatten, whose husband is a cousin of the Prince of Wales, after a short visit in New York with Mr. and Mrs. Cornelius Vanderbilt, proceeds to Hollywood to stop with Mr. and Mrs. Douglas Fairbanks (Mary Pickford). One of the greatest heiresses in England, her husband inherited from her grandfather, Sir Ernest Cassell, financier. Before the war the name Mountbatten was Battenberg.

Anderson's Protege

In a recent "Variety," under the caption "John D. Brown," after continual badlam in Keith Unit," was told how Charles Derickson and Burton Brown had been removed from the cut-off (western) bill. Derickson was formerly a protegee of John Murray Anderson, and was conspicuous in the early days of Anderson's "Greenwich Village Follies." He is now a protegee of Anderson's is Frederick Carpenter, dancer, who was in "The Almansa."

Paris Given Little Good in New Play Batch—'Good News' Bad News

Paris, March 11.

Late winter or early spring crop of productions is fairly prolific in quantity, but not particularly strong in quality at best and rather terrible at worst.

Reporting on five new pieces, four are merely agreeable and the fifth is sentimental piece of some promise, but no masterpiece.

In addition there is to be recorded the flop of "Good News" in its Paris edition, sponsored by Jane Aubert. Even the winding up publicity surrounding her marital troubles with Col. Nelson Morris, the Chicago packer, couldn't stir public interest in star or opera. "Good News" folds up as the Parisian month and a new Raquel Meller revue takes its place, latter under the Dufrenoy-Varna direction and with Saint Granier co-featured, and also authoring the piece.

"Gaston"

Following the Carol M. Saxe Players at the Camartin, the French managers of "Gaston," musical comedy by Raoul Praxy and Posselt; lyrics by Henneville, and score by a French musician of Montmartre, and comedian in past revues. Piece is well enough done with three acts in the same set and moderate in scale of outlay. Just a pleasing, unpretentious affair without originality.

Owner of an expensive country (Continued on page 63).

LEO KRONAU'S DEATH MOURNED IN GERMANY

Berlin, March 11.

Leo Kronau, president of the German Vaudeville Managers Association, died suddenly last week. At his funeral almost all the members of the organization were present. Mitos, the treasurer, spoke words of sympathy over his ashes. He was not only an excellent businessman, but a loyal friend.

Among the numerous enterprises with which he was connected were Luna Park and Haus Vaterland. He had been in America, and learned the amusement trade there. On his return he took charge of Luna Park and took up this enterprise, which was on the down.

Haus Vaterland was his idea and it is generally admitted to be one of the most successful amusement attractions of latter years. It is an enormous restaurant containing within its doors eight smaller restaurants, each equipped with scenic backgrounds which give one the impression of being in another country.

FOR MOSCOW ART

Hmura Looks to Belgrade and Yugo-Slavs for Support

Belgrade, March 11.

Believing that the traditions of the Moscow Art Theatre must be carried down through posterity, Dimitry Hmura, famous producer of the M. A. T., believes it can be done only through the medium of a Slavic nation. Hence his favoring of Belgrade and the Yugo-Slavs as the nearest approach to Moscow and the Russian temperament.

When the Moscow Art headquarters here permanently, Hmura and his wife, Asta Nielsen, former picture actress, will become Yugo-Slavian citizens.

Hartung Bankrupt

Berlin, March 2.

Gustav Hartung has now gone completely bankrupt. It has left the Renaissance theatre to its fate. The theatre is closed and its owner is looking for a new manager. A. Fruch, successful manager of the Theatre am Schiffbauerdamm, may take over the house in the fall.

The ultimate motivation of Hartung's exit was the subscription organization of the Reibaro (Reinhardt, Barnowsky, Robert). He was taking subscribers from this organization and they had offered to send him 400 tickets at 25 marks each. He decided that he could use only 200. Later he realized that this was not enough but the Reibaro was not in a position to send him more.

Sayag Changed Mind After Canceling Girls

Paris, March 11.

After leaving London to play one week in Monte Carlo at the Hotel de Paris, Edmund Sayag ordered Mangan's 24 Tillerettes from the program, although he had not even seen them. Girls waited for two hours for a decision and were finally permitted to finish the week.

Sayag's action, it is believed, was caused by Mangan's 24 Tillerettes appearing at Cannes, the nearby rival resort. Sayag originally wanted this troupe but when told it had been previously booked accepted the unit of 15 girls. When he discovered the proximity of the two acts the rumpus started.

PROPAGANDA FOR FARMERS BY PLAYS

Moscow, March 11.

Russian actors are being officially designated to do their bit in an ambitious national campaign to raise the level of agriculture among the peasantry. Theatre brigades are being organized here, in Leningrad and other metropolises.

These troupes will delve into the hinterland playing shows aimed at the populace. They will propagandize the Soviet Union's desire to merge millions of private farms into the collective advantages of communal farming.

This favors the actors who are out of work, they profess to like the mission. Others don't care for it but must obey anyway.

GALLI CURCI, ANGRY, CANCELS ENGAGEMENTS

Paris, March 11.

Galli Curci, who has been hopping all over Europe, aired his many peevish against Continental audiences when she cancelled her Paris contract dated for other European capitals, announcing she was returning to the States by the "Aquila," March 12. She will be accompanied by her second wife, Homer Samuels, also her husband.

The diva complains she is the victim of European hostile propaganda, although she has been taking \$2,500 a night out of Continental towns, which have the smallest of amusement budgets, and besides she is an extremely wealthy American. Her explanation is that her earnings on this trip have been at about half her usual price for seats.

Galli Curci's tour this time has been a succession of failures and semi-failures with the music critics commenting adversely upon her voice.

Vienna, March 11.

Repeated reports of Galli Curci being in bad voice culminated here last week when a highly critical audience rioted as she cancelled a concert on a half hour's notice. Performance was to have been at the ancient Renaissance Konzerthaus.

Preceding reports from Budapest concerning the singer's voice resulted in tickets for the local concert being cut-rate. Her excuse for the cancellation was that she was suffering from a cold. The singer stated that she intends suing an American railroad for poor accommodations which she claims has caused the Continent's poor reaction to her present tour.

REASONS FOR SCRUTINY

Paris, March 11.

Representatives of Broadway producers are now reviewing new plays here.

Thought is not only for New York production, but also to their likelihood as French version talkers or as straight film possibilities.

FRENCH IDENTIFICATION

Cards Necessary for Foreigners—Free Service Offered

Paris, March 2.

It is a police regulation in France that foreigners remaining in Paris for more than two months must have a carte d'identité issued to them. This is for the purpose of the most efficient prefecture of police's easy check-up on non-French residents. There is a 100-franc (14) charge for this identity card, and considerable red-tape attached thereto.

"Variety's" Continental Bureau in Paris, at 15 Boulevard des Italiens, will undertake to secure these cartes d'identité for all professionals whose engagements confine them here for that length of time.

This service will be gratis and these facilities are available to any reader of "Variety."

ALIEN DEPORTATION BILL FOR HEARING

Washington, March 11.

Backed by the Immigration Bureau in conducting its drive to deport aliens in this country illegally, the bill requiring all non-citizens to register and keep their whereabouts constantly known to the government will come up for a hearing tomorrow (Wednesday) before the Senate Immigration Committee.

Bill requires that when an alien registers he must produce a certificate showing he or she is here within the law.

Deportations under the present movement are constantly growing in numbers. Those deported will not be permitted to re-enter.

RADIO PROGRAM TAKEN FROM AIR

Paris, March 11.

English radio advisers are flying their program personnel here on Sunday to secure their radio routines primarily aimed at British ears because of the John Bull products involved. Reason is England's Sabbath rule against coax music. There are no local restrictions.

Sir Oswald Stoll has already done this. He flew the cast of a sketch here and then planned them back across the Channel in time to make a matinee at the Coliseum.

Play from Film

Paris, March 2.

"Hotel Imperial," Pola Negri's picture, renamed "The Last Letter," has been made into an opera with music by Jean Gilbert. Schuberts have the American rights for Walter Woolf as star.

ARGENTINITA'S COMMISS

To Have Been Split Three Ways, Morris Agency Sues in N. Y.

William Morris Agency has filed a suit of attachment to collect \$3,600 commission alleged due from Argentina. The suit is based on a contract calling for the Spanish dancer to pay the agency 10% commission for effecting her contract with Lew Leslie, producer of "The International Revue" in which Argentinita appeared for but one week. Argentinita's baptismal name is Encarnacion Lopez.

According to the agency's affidavit the dancer signed a contract with Leslie wherein she was guaranteed a weekly salary of \$3,600 for 10 weeks, with a \$10,000 advance as an indemnity safeguard on her American engagement.

The Argentinita deal was put over by Henry Latigue, Paris representative of the Morris Agency, in cooperation with Fantasio, of Barcelona, the commission to be split three ways.

Mournier Marries

Paris, March 2.

Jean Mournier, manager of the Cinema Madeleine, Metro's show case, was married in the Church of Saint Thomas d'Aquin to Mademoiselle Costeiron, Feb. 24.

Bride is the daughter of a Paris banker.

Budapest Sees Stage Hits After Season of Pronounced Failures

By E. P. Jacobi

Budapest, March 11.

Hyena Attacks Trainer; Wife Continues Working

Antwerp, March 11.

Unexpected thrill at the Scala (music hall) when Alenizma was attacked by one of the 10 hyenas in his act.

Trainer was saved by one of his two dogs leaping at the hyena which permitted Alenizma backing from the cage before collapsing. He was severely mauled by the beast.

With Alenizma taken to a local hospital, his wife stepped in and continued the act.

FRENCH PHILIPPI CALLED DIRTY IN MONTREAL

Montreal, March 11.

Drive of City Council against dirt shows resulted in entire French troupe playing "Phi-Phi" at St. Denis theatre, being taken in vans to the police station on a charge of performing an obscene play. Held in \$50 bail each, no one could find sufficient cash and bail was reduced to \$15.

The troupe was allowed to leave the city and is now returning to Paris.

Manager Jos. Cardinal of St. Denis will face the music and Impresario Gauguin, who brought troupe to Montreal.

Troupe leaders claim play was average French comedy and that prosecution will halt all French artists from visiting Montreal in future.

GERRARD LEAVES SHOW

Role in "Musketeers" Not Big Enough for English Comedian

London, March 11.

Gene Gerrard is out of "The Three Musketeers" due at the Drury Lane. He resigned because of the smallness of the role assigned him.

P. G. Wodehouse and Gerrard recently worked together to build up the actor's comedy role in the musical. When Dennis King arrived, he urged the piece be put on as it was done originally in New York. That broke up the earlier arrangement.

Gerrard is under contract to Sir Alfred Butt for two more musicals. He will later appear in another production of Butt's.

Guitry's New Plays

Paris, March 3.

Sacha Guitry is adapting "Bachelors' Father" for his Madeleine, probably following "The Third Chamber." Guitry says he'll do an intimate revue with his wife, Yvonne Printemps, in between.

"It's a Wise Child" is almost set with Louis Verneuil for the Theatre Edouard VII.

Both American comedies may see simultaneous production here.

Joe, of Ritz Bar, Dead

Paris, March 2.

Joseph Scherer, familiarly known as Joe, chief assistant to the famous Frank the Barman at the Ritz bar, died suddenly after a week's illness. Widow survives.

Joe had been at the Ritz, one of the most popular Parisian "cocktail hour" rendezvous, since the bar opened.

Deauville Cabaret Reopens

London, March 11.

Deauville cabaret reopened last week after temporarily closing. Barrie Oliver and Leon Abbey's orchestra are the new features. Business remains off.

After half a season of catastrophic failures and two or three moderate successes, there has come a success wave at the 11th hour. In spite of bad finances, talkers, sporting weekends and all the other alibi managers find, there is still a public for good plays. "Alice Takata," a serious problem play, draws capacity and is hotly discussed everywhere. "Asra," Oriental legend, and the Kamara, reported before, does likewise.

This week again brought at least two, if not three, really great hits. "Victoria," romantic and dramatic opera at the Kiraly-Szinhaz, book by Földes, lyrics by Harnath, music by Abraham, is the first musical hit of the season, expected to play the season through. Plot is based on the current prisoner-of-war vogue, but has a sound dramatic core. The Ben Johnson-Stefan Zweig comedy, which had much success in an excellent production at the Magyar Szinhaz, Theatre has not enormously enjoyed this season and is now in the hands of the fourth manager since September. It will, however, probably be the producer to recover his money. It is very well cast with Csontos, borrowed from the National theatre for (Continued on page 63)

"Henry IV" in French Played in Brussels

Brussels, March 11.

The King of the Belgians was one of the most interested of the audience which packed the smaller theatre of the Palais des Beaux Arts, Brussels, for the first performance in French in Belgium of the play "Henry IV."

Jean Herve of the Comedie Francaise gave a spirited performance. The piece is in three acts. It tells the story of young, imperious Henry IV, Emperor of Germany, in a cavalcade, is thrown from his horse. The accident turns his brain and for 15 years he believes himself to be emperor. His reason returns suddenly, but he hides the fact and for a further eight years simulates folly.

Then he is visited by the woman he loved in his youth, her daughter and a former lover of hers. They have with them a doctor who has hopes of being able to cure the madman.

Henry IV finally murders the man who has stolen his sweetheart and who, incidentally, was the cause of his being dismissed by his horse, and, to cover his deed, resumes the mask of madness.

The piece has been done in Italian and Flemish, and might well be translated into English.

Pirandello has another new play almost ready to be produced in Germany and not Italy.

THEATRE'S FATE

Roumania Must Come Through With Funds to Preserve It

Bucarest, March 2.

As reported the Roumanian National Theatre is to be commercialized to prevent its ruin. As no steps have been taken as yet the manager of the theatre has petitioned the Governmental Ministers for an order compelling them to come to a quick decision. Otherwise the continuation of the house becomes impossible. There is an urgent need for funds.

The true politico-fashion everybody's stalling and the Bucarest National may go dark despite good intentions.

Legit in Music Hall

Paris, March 11.

The Gaitty music hall at Montmartre is being remodelled to open again as a legit house for ultra-modern plays. The theatre will be known as the Varis, to be managed by Leo Berryer.

Mengelberg Not Coming

The Hague, March 11.

As the result of the Toscanini-Mengelberg controversy, Mengelberg is not going to America next season. It is reported from London he has signed to conduct the London Symphony Orchestra.

German Agents Demand Pensions During Life from Government

Berlin, March 11.
German agents have banded together and filed suit against the government claiming life pensions or a lump sum in compensation. Move is the outcome of the Government forming an organization to eliminate all agents in Germany, as previously reported in a story last month.

Government organization is known as "Paritätischer Engagements für Variété und Zirkus und Kabarett Gesellschaft," meaning "The Mutual Association of Managers and Artists," abbreviated as PARENA.

Agents claim they have no right to compensation or pensions in the new association.

Fact that Paul Spadoni, German agent, receives a spot from the association has made the rank and file burn up.

To eliminate graft, foreign agents of Parena, the German governmental agency which after Dec. 31, 1930, will book all acts without taking commissions, will work on a flat salary and not be permitted to accept commissions.

Actors in Germany have still to elect a representative to Parena, and are voting for one now. Two of the three representatives who will head the Parena are already in office. They are Berol Konorah, who will represent the Internationalists, and Joseph and Jules Marx, director of the Scala, representing the theatre directors.

On Dec. 31 all booking licenses will be revoked, and the Parena will thereafter handle all entertainment bookings except that for pictures. It is expected that established agents will most likely be given a job with Parena by the government.

CIRCUIT TRYING FOR HYLTON OPPOSITION

London, March 11.
General Theatres is plenty annoyed at Jack Hylton because he wants too much money and refused a \$250 raise. Theatre company suggests that Hylton's demands are impossible and that he quit, due to his having no opposition.

To counteract the situation the chain is out to create the deemed necessary opposition. Jack Payne's band will in future receive special attention as to production, scenery and lighting effects, besides having the personnel increased. Payne outfit was formerly at the Hotel Cecil, toured vaudeville, and now will with the British Broadcasting Co.

Hylton's answer is a massive bankroll and definite negotiations for a West End site upon which to build a theatre. Idea is that he will play there himself as a vaude feature and when on tour will continue the policy of the house. Band leader's theory is that he knows as much about operating a vaudeville house as most English bookers.

Hylton is counting on having the house in nine months. Meanwhile he has continental and provincial dates.

Faversham Quarantined

Sydney, March 11.
William Faversham has been quarantined for 10 days following the outbreak of smallpox aboard the steamer on which he arrived from Canada. Star was imported by Williamson-Tait, Ltd., of London, and the Pauper," with opening postponed until he is released.

Faversham is plenty sore at the authorities and states conditions are disgraceful with no comforts.

KURSAAL SOLD

Calvo, March 11.
Site of the Kursaal theatre has been sold for 50,000 Egyptian pounds. Purchaser is the firm, "Mr. Emilie Adea. He takes possession in September, 1932, when the present lease expires.

"Healthy" Unhealthy

London, March 11.
"Healthy, Wealthy, and Wise" closes at the New after a short run. It will be followed by "Nine Till Six," moving from the Apollo. "Almost a Honeymoon" goes into the Apollo, having been ousted from the Garrick by the arrival of Tullulah Bankhead's "Camille."

French Opera Co. Of 100 Is Stranded Flat in Mexico

Paris, March 11.
French opera troupe of 100 people is stranded in Mexico awaiting \$30,000 in salaries and transportation.

Company is known as the Opera Privée de Paris (Private Paris Opera). It was organized and booked by Michel Benois for two months in Mexico. Benois is the son of Mme. Massenet-Koucouff herself an opera diva and wife of the son of the late French composer, Massenet.

Massenet, director of the Opera Comique, is wealthy. Since his wife is one of the company in Mexico it is presumed here he will finance the return trip for all.

Johann Strauss' Widow Dies in Vienna

Vienna, March 11.
Mrs. Adele Strauss died here Sunday (9) of pneumonia.

Mrs. Strauss is the widow of the late Johann Strauss, waltz king, and of late years had entirely devoted herself to safeguarding the works of her husband.

This resulted in Parliament rushing through a bill protecting the composer's compositions for an additional two years. It extends the original 30-year copyrights. These would have expired next Jan. 1.

Action precipitated a battle with the Schuberts over the unauthorized Broadway revival of "Die Fledermaus," but which that management settled by paying the royalties.

Series of 10 gala Strauss performances are due here March 21-30 at the Theatre Fiala.

Dolores Marrying Actor

London, March 11.
Dolores, the Epstein model, has publicly announced her engagement to Philip Lay Drew.

Both appeared recently in "The Monster."

Paris Palace's New Revue With Aubert and Mayer

Paris, March 11.
Raquel Meller will appear at the Palace when Henri Varna's and Saint Granier's new revue takes the place of "Good News," currently with Joe Aubert and the wealthy Pierre Meyer as its stars.

Doris Niles, Georgia Graves, Boucot and Saint Granier will play the new revue. Misses Niles and Graves are Americans.

HONORS FOR DOPPER

Amsterdam, March 11.
Dopper, 60 years old and the greatest living Dutch composer, has been highly honored by the Queen and government.

Nilsen in Hamburg
London, March 11.
Walter Nilsen opens at the Hansa theatre, Hamburg, for the month of April.

COCHRAN'S LATEST HIT

English Producer's "1930 Revue"
Sure-Fire for West End

London, March 11.
C. B. Cochran's "1930 Revue" opened in Manchester March 3. It is deemed sure-fire for West End consumption. Show will hold its opening spot for three weeks.

Some doubt about the sound film used to open the show and introduce the principals. Skepticism is not on merit or novelty but concerns the wire and reproduction.

Performance needs the usual tinkering, but should be in good shape by the time of the local opening. Libraries have already taken a 12 weeks' buy.

5 RADIO NAMES DID NOT HELP COL'S OPENING

London, March 11.
Coliseum this week is exploiting five British broadcasting attractions, Tommy Handley, Clapham and Dwyer, Five Maestros, Marie Burke and Bransby Williams.

The last named was standard in English vaudeville and the idea of giving them the radio ballyhoo looks strange.

The bill drew about average matinee trade yesterday.

Tallulah's "Lady" NSG;

4 London Shows Open

London, March 11.
Tallulah Bankhead's "Lady of the Camelias," at the Garrick, caused the usual excitement when it opened, but it's not taken seriously.

This is a new version of Margaret Gautier's play. Old fashioned and ineffective, but the libraries have guaranteed it \$3,000 weekly for five weeks.

At the Comedy "Odd Numbers" is a new book farce full of ancient jokes. Considered unlikely. It opened March 6. Just a matter of Jules Henson having efficiently produced and made old machinery crack effectively.

"Appearances"

At the Royalty last night (Monday) "Appearances" was received with much curiosity at its artlessness, and apparently interested the audience, but it has its financial doubts. Doreo and Dario Shindell repeated their American success in the place, although by the colored bellboy.

"Every Mother's Son" looks like an anticlimax if not a financial success. It may have that if reaching a regular theatre. It premiered last night (Monday) at the Players' theatre, small private club house.

Another war play, but takes the angle of the women, who always suffer by the hostilities. Well written and splendidly acted, it stands a good chance of getting somewhere, although doubt of any American success because of the attitude of the war (Gold Star) mothers' association in the States.

Piano Team May Go On Foreign Concert Tour

London, March 11.
Fairchild and Lindholm, having closed an eight months' engagement at the Cafe de Paris, are taking a month's holiday and then open at the Savoy Hotel for three months, April 1.

Contract with the Savoy permits them to broadcast as often as they desire, and this, with the records they are making for H. M. V., will establish them as one of the standard acts in this country.

Every likelihood that, at the conclusion of their engagement at the Savoy, this pair of dual pianists will make a concert tour throughout England and the Continent. They have already been approached to form a vaudeville combination of their own on a percentage basis.

Shuberts' Reason

Paris, March 11.
Advised by the Shuberts that had business will defer their taking up of the 1931-32 season. Georges Hayes' services, the dancer goes with the new show at the Palace with Raquel Meller.

This follows "Good News."

English Stage Actors Can't Look for Any Benefits from Their Native Organizations

Expensive Club Shut

London, March 11.
Charter House Club, opened in the premises of the defunct London Club, in Baker street, and said to have represented an investment of around \$350,000 of capital from Scotch interests, folded suddenly last week.

Establishment had been ballyhooed as the last word in luxurious clubhouse facilities and was to have had a real ice skating rink.

Sudden closing was declared to be due to work on the ice plant.

Theme Song Rush In Europe Swamps Dizzy Music Men

Paris, March 11.
Increasing flood of film theme songs has the representatives of music publishers over here dizzy. They just start the big push on one when four or five more come in to swamp them.

There is a strong complaint across the Continent that the smaller nations can't absorb the same number of tunes as America. Hence, the epidemic is killing off the early songs through the continuous and fast follow-up melodies.

ITALIAN SIREN DEAD; VERONAL OVERDOSE

Rome, March 11.
Liliana Castagnola, 30, tempestuous delineator of Neapolitan songs, died in Naples of an unintentional overdose of veronal. She was found dead in bed by her maid.

Her career is replete with tragic romances, adventures, and one lover who seriously wounded her. This week a shooting in Milan which forced the actress into a hospital for three months. The man then shot himself.

Usual assortment of press agency standing aside. Castagnola's career, but among other actual happenings in which she was concerned was another suicide and the elopement in one of her lover's automobiles.

Another enterprise of the Clayton & Waller firm will be the production of "The Kibitzer" in May, and starring Joe Greenwald. Piece will be re-named "The Meddler" here.

'Sons o' Guns' with House; 'Kibitzer' Is 'Meddler'

London, March 11.
After numerous misunderstandings announcement is made that Herbert Clayton has bought the British rights of "Sons o' Guns" for Clayton & Waller as the musical for Bobby Howes.

It will be produced in the provinces about the end of May and comes into the Palace in June.

With the exception of Howes no cast has been engaged. The producers are feverishly searching for an actress of the Lily Damita type to play the feminine lead.

Another enterprise of the Clayton & Waller firm will be the production of "The Kibitzer" in May, and starring Joe Greenwald. Piece will be re-named "The Meddler" here.

Colored Acts in Zurich

Zurich, March 11.
American attraction playing here include Layton and Johnson, colored, at the Tonhalle.

Sam Wooding's band, colored, at the Cafe Silhouette.

London, March 2.
For many years the stage of England has been divided against itself and, since the days of the old actor-managers such as Irving, Alexander, Tree, Leander. Now the whole thing is crumbling to ruin unless something is speedily done to stay the dry-rot.

It is argued that never before has the West End been so accessible to provincial players. This is true to a point; it is also true that never before has the stage in its entirety proved such a completely closed shop to the great majority of men and women who have spent their lives in its service.

The fictitious "15 minimum" did more to kill off old provincial touring manager than the cheap picture house. These managers such as (Continued on page 63)

HALLER'S COMEBACK WITH HIT MUSICAL

Berlin, March 11.
Premiere of "The Double Groom," operetta by Haller and Wolf and score by Willy Kollo, at the Schiffbauertheater, marks the successful return to the producing field after two years of Hermann Haller, creator of famous revues.

New piece is conventional in plot based on the husband-wife-lover triangle with the husband's mistress brought in for good measure. Complications involve much marrying and still more divorcing and story doesn't help much.

A run through the summer is made for the good measure. Complications involve much marrying and still more divorcing and story doesn't help much.

supplied by Kollo and the sterling cast which includes Dolly Haas, Erich Ponto and Ida Wuest.

Robeson Set as "Emperor"

Berlin, March 11.
The engagement of Paul Robeson to the lead of the new "Emperor Jones," previously reported as a possibility, has now been made positive.

Place will be done in English at the Kuesten theatre and the Klein management with James Light, previously of New York, directing the production.

Marie Studholme Dies

London, March 11.
Marie Studholme, 55, famous musical comedy star on this side, and who appeared in America, died here Sunday (9) of rheumatic fever.

Censoring Dancing

Amsterdam, March 11.
In the face of fierce criticism the government has established a commission to control morality in dancing.

Yorke and King Accepted As English Favorites

London, March 11.
Yorke and King, assisted by True Yorke and Ramon Ringo, came back to the Palladium (vaudeville) yesterday (Monday). They were accorded a reception reserved over here only for old favorites.

Act has just returned from an African tour.

"Sea Gull" Flat Flop

Amsterdam, March 1.
The Verrengid Tooneel, under management of actors-managers Verkeide and Verkeide, will be dissolved owing to disagreements of the managers, following their production in Amsterdam of the Russian play by Tchekov, "The Sea Gull." It was a big failure. Cast included Laseur, van Dyk and Mrs. Gusta Christy.

Broadway Depressed by Lent, Abandons Scale Above \$5.50

Broadway's trend in prices for musical shows has started downward. The \$6.50 scale is being dropped for the \$5.50 price, once regarded as the limit.

Two musicals, "Simple Simon" and "Flying High," recently came in with the \$5.50 scale. Two others, "Ripples" and "The International Revue," will drop to that level next week. Only a few will attempt charging more in the face of retreating business.

Indications in the agencies point to weakness in the legit all along the line, dating from the start of Lent last week and the impending income tax date. Brokers say the demand for nearly all leaders has slowed down, although box office statements may still show capacity. Actual grosses again dropped markedly last week. Hoped for recovery after this week remains a hope.

A musical and a drama amid the new productions clicked and are in the "big money." "Flying High" started with a \$4,400 pace at the Apollo. The first full week of "The Green Pastures" shoved it well out in front of the non-musicals, with over \$24,000 last week. The Japanese Players appeared not in the running at the Booth, but the Chinese Mei Lan-Fang continues to big money for such a show, credited with \$11,000 last week.

"Closest to 'Green Pastures' was 'It's a Wise Child,' at \$20,000; 'Strictly Dishonorable,' \$19,000 (both off in agency demand); and 'The Apple Cart,' \$18,000; 'Dishonored Lady' at \$16,000 and 'Rebound' nearly as much, are off, but still good; 'Berkeley Square' and 'Young Sinners,' \$15,000; 'Topaze' was an exception and climbed close to that mark; 'Death Takes a Holiday,' \$14,000; 'The Last Mile,' about \$13,000; 'Street Scene' claimed \$12,000; 'Second Mrs. Fraser,' \$11,000; 'June Moon' dropped to \$10,000; 'Infinite Shoeblick,' \$9,000; 'Bro-

ken Dishes,' \$8,000; 'Subway Express,' a bit more; 'Those We Love' held to nearly \$8,000; all others downward.

"Simple Simon," which was out on front by a slight margin its first full week at over \$48,000, was tied with "Sons of Guns" for leadership of the musicals last week at about \$46,000; "Pitts Million Frenchmen," virtually on a par at \$45,000; "Flying High" right up with the leaders; "Ripples" off, and under \$37,000; "Strike Up the Band," standing at \$32,000; "The International Revue," \$25,000, estimated; "Wake Up and Dream," a bit less; "Sketch Book," \$23,000; "Sweet Adeline," \$21,000; "Bitter Sweet," \$20,000, and leaving; "Top Speed," maybe \$17,000.

In and out: "A Month in the Country" succeeds "Meister" at the Guild next week; "Mendel, Inc." closes at the Longacre which gets "The Matrilarch"; "Children of Darkness," "Mayfair" is slated for "The Plutocrat" folds at the Vanderbilt which may get "I Want My Wife"; "The Royal Virgin" is slated to follow the Jap players at the 30-eth; "Mayfair" is slated for the long darkened New Yorker (was the Gallo); "The Gimmie Girl," due in the Village, and "Small Potatoes" another Broadway possibility. Revivals out this week: "At the Bottom" (Waldorf), "Volpone" (Liberty), and "The Serenade" (Jolson's).

"Heads Up" closes at the Alvin Saturday.

BOSTON HAILS COHAN WITH CAPACITY START

Boston, March 11.—Boston had three openings this week, and for Boston this is most unusual. It is a long time since this city has had three new shows the same week.

George Cohan, in person, opened at the Tremont on "Gambling" Monday night to a packed house. It has been many seasons since Cohan appeared here. The Colonial was tenanted for one week by Harry Lauder in his routine of old and new songs. Sir Harry got away to a big start.

Otherwise the principal story seemed to be the way the Shubert houses, four of them, got the break with their three musicals and comedy. Just one of their houses was down in business, the Lyric, where "Young Sinners" did no better the second week than it did the opening, with the gross still in the neighborhood of \$9,000.

Estimates for Last Week
"The New Moon," Shubert (4th week). Did \$28,000; same total as week before.

Fritz Leiber in Shakespearean repertory, Wilbur (1st week). In final week "The Little Show" did \$25,000, practically capacity.

"Marry Me Widows" Majestic (2d week). In first week this show did \$17,000. Big business at scale.

"The Little Accident" Lyric (6th week). Gross \$17,000, which is about what the show has been doing consistently.

"Young Sinners," Lyric (3d week). Being held in despite business, which is poor, \$8,000 reported for last week.

Harry Lauder Co.—Colonial (one week). House has been dark since 2d week and "Simple Simon" left.

"Gambling"—With personal appearance George M. Cohan. Opened Monday for several weeks of darkness for the house.

"SUEZ," \$15,000, FRISCO

Above Expectations—"Ladies of the Jury," \$5,000—"Dishes" Does \$4,510.

Lenore Ulric in "East of Suez," at the Geary, still led the town among the legit last week. The show hung up a record and the second was above expectations. Bettered \$16,000.

John brought in a new show, "Ladies of the Jury," with Mary Roland, and hit around \$5,000 at the Alcazar. "Broken Dishes" at the President, in bow out seven days light about \$4,500.

Clayton with "The Peep-hole," played intermittently owing to police interference, but hit about \$2,000. Considered good.

CHL. LEGITS DO \$160,000, BUT MANY DEPART

Chicago, March 11.

Legits were saved from advent of Lent by the ghost walking at City Hall. Around 100,000 municipal servants got rich with \$74,000,000 in back pay. At that price, only two houses could do substantial business were the Erlanger, with "Sherlock Holmes," and Great Northern, with "Nina Rosa."

"Your Uncle Dudley" was jerked at the Cort after four weeks, reckoned a bad move as the piece had been buried in the city. It succeeded. Other closings were "Street Scene" at the Apollo, succeeded by "Street Singer" (1st week) at the Harris, now dark; "Naughty Marietta," Majestic, succeeded by another Victor, Herbert revivals, "Fortune Teller," in for the usual fortnight.

"Jenny," not doing much at the Selwyn ends its three weeks at this Saturday and "Sherlock Holmes" leaves the Erlanger the same night. "Sark" in at the Illinois for only two weeks, goes to Detroit. "Strange Interlude," falling to around \$14,000, leaves the Blackstone March 29, for the Pittsburgh. "Let Us Be Gay" is holding up around \$13,000. A bit more for "Strictly Dishonorable," whose cast has started acting.

Estimates for Last Week
"Bird in Hand" (Harris, 11th and final week). Left after first run; around \$8,000 for the company. To be helped by cut rates; house dark.

"Jenny" (Selwyn, 3d week). Dropped a couple thousand to \$12,000; party business helped; leaves March 15.

"Dear Old England" (Princess, 4th week). Satirical comedy down to \$10,000; closes first season of Dramatic League on Chicago March 15; goes to St. Louis.

"Let Us Be Gay" (Studebaker, 7th week). After 11 weeks at \$13,000; likely to last until April 15.

"Nina Rosa" (Great Northern, 9th week). Only non-revival musical in town; spurred \$5,000 to \$25,000.

"Sark" (Illinois, 2d week). Mitz's comeback hot-shot by critics, but lucky to pull down \$16,000; this week its last; then Detroit.

"Sherlock Holmes" (Erlanger, 3d week). William Gillette revival picked up remarkably; around \$28,000 for seven performances; cut out Sunday for Saturday matinee; leaves March 15.

"She Couldn't Say No" (Garlick, 2d week). Farce featuring Lynne Overman in female rig got divided notices; patronage from the wise crowd; around \$10,000.

"Strange Interlude" (Blackstone, 16th week). Balcony sales falling; around \$14,000; is setting a run record for a legit with only six performances.

"Street Singer" (Apollo, 1st week). Succeeded "Street Scene" which closed with \$11,000 in 11th week; going on tour.

"Strictly Dishonorable" (Adelphi, 5th week). Hit around \$13,000; cast is gradually giving a professional performance.

"Your Uncle Dudley" (Cort, 5th and final week). Built gradually to \$8,000, but jerked; "City Hall" opens tomorrow (Wed.). Playhouse is dickering to relight with "Your Uncle Dudley."

Special Attractions
Majestic (Shubert). "Fortune Teller" started for two weeks; "Naughty Marietta" around \$12,000 in final week.

Goodman—Clivic rep regulars in "The Rival."

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the attractions (all in dollars) are shown below:
A (amateur); B (ballet); C (comic); D (drama); E (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3

"Apron Strings," Cort (4th week) (C-1,943-\$3). Broadway went into further decline last week and will probably not recover until after March 15, federal income tax date; "Strings" mild show moved here from Blouin for cut-rating.

"Berkeley Square," Locust (9th week) (C-957-\$4.00). Slipped back a bit further, true of all run attractions; \$16,000; still profitable.

"Bird in Hand," 4th St. (CD-78-\$3.85). Moved from Forrest; sixth theatre to have show, nearly year ago, to allow for \$4,000.

"Bitter Sweet," Shubert (19th week) (M-1,395-\$5.50). One week more to go and then short road tour; stood up very well until lately; \$20,000.

"Broken Dishes," Masque (15th week) (C-700-\$3). Not worrying about the cut-rating, going along to weekly profit; \$8,000 claimed.

"Children of Darkness," Biltmore (9th week) (CD-1,000-\$3.40). Final week; slipped quickly and down around \$6,000 last week; no successor named.

"Dead End Holiday," Barrymore (12th week) (D-1,090-\$3). Peculiar appeal and should last until warm weather; \$14,000.

"Dishonored Lady," Empire (6th week) (D-1,099-\$4.00). Eased off somewhat from opening weeks, but still doing excellent business; good shape and good well into spring.

"Everything's Jake," Jolly (6th week) (C-780-\$3). Getting little at Assembly (Bness), but must be enough to warrant moving here.

"Fifty Million Frenchmen," Lyric (12th week) (M-1,400-\$6.50). While agency demand dropped all around last week this stand-out musical kept its capacity; \$45,000.

"First Mrs. Fraser," Playhouse (12th week) (C-873-\$3.85). Made excellent going of it first 10 weeks, then dropped; suddenly; around \$11,000.

"Flying High," Apollo (2d week) (M-1,350-\$5.50). Inditing good success; with \$11 first night first week went to \$44,000; capacity.

"Heads Up," Alvin (15th week) (M-1,383-\$3.50). First week; dropped to \$15,000 last week. Notice to close went up Monday.

"Infinite Shoeblick," Majestic (3d week) (R-1,776-\$6.00). Scale to be dropped to \$5.50; performance not quite as good as at opening, but business could be much better; \$25,000.

"It's a Wise Child," Bayes (17th week) (C-850-\$3). In roof theatre and satisfied with small money; that goes for house and actors.

"Journers' End," Miller (82d week) (D-946-\$4.00). Gets smart mark of review, but indefinite contract; no doubt about business of again; \$7,000.

"June Moon," Broadhurst (23d week) (C-1,118-\$3.50). Another hit that hit closed suddenly for the company's stay, but not certain now; \$10,000; scale down.

"Let Us Be Gay" (6th week) (C-530-\$3.85). Started off to promise, but reported leaving soon; claimed \$7,000 only even break.

"Love, Honor and Betray," Biltmore (1st week) (CD-843-\$5). Presented by A. H. Wood, adapted by Frederic and Fanny Hatton from French; Alice Brady starred; good business; \$10,000.

"Mendel, Inc." Longacre (16th week) (C-1,019-\$3.85). Final week; parties business divided to about \$6,000; "The Matrilarch" next week.

"Meteor," Guild (12th week) (CD-914-\$3). Final week; figured to double Guild's subscription period, and just did; about \$9,000 last week; "A Month in Country" next week.

"My Private Affairs," 48th St. (9th week) (CD-954-\$3). Moved here Monday; third house to have this comedy; show going along for time, cut in rate adding \$6,000.

"Penny Arcade," Fulton (1st week) (CD-913-\$3). Presented independently; good business; \$10,000; written by Marie Baumer; opened Monday.

"Rebound," Plymouth (6th week) (C-1,042-\$3.35). Draws smart trade, but attendance eased off last week; between \$15,000 and \$16,000; comparative good.

"Ripples," New Amsterdam (5th week) (M-1,702-\$6.50). Scale down to \$5.50 next week; business off again last week, approximated \$37,000.

"Simple Simon," Ziegfeld (4th week) (M-1,622-\$5.50). At \$46,000 this musical tied "Sons of Guns," or

actually led the field; leader week before at \$46,000.

"Sketch Book," Channing's 46th St. (37th week) (R-1,413-\$6.00). Run musical moved here Monday from 44th St.; still profitable; \$23,000.

"Sons of Guns," Imperial (16th week) (M-1,456-\$6.50). Eased off slightly last week for first time, but gross on par with most on Broadway; musical leader for four months; \$46,000.

"Sweet Adeline," Hammerstein (28th week) (C-1,200-\$3.85). Run leader claimed to be holding to profit; \$12,000.

"Strictly Dishonorable," Avon (25th week) (C-830-\$3.85). For first time since opening ticket agents had to hustle to get rid of allotment; moved here Monday from office showed capacity; over \$18,000 with added performance out.

"Strike Up the Band," Times Square (9th week) (M-1,057-\$6.50). Started off like smash and rates among best money-making musicals; \$20,000.

"The Apple Cart," Beick (3d week) (C-1,000-\$3.50). Success; did not easily take care of this one for time and rep of show should put it in the \$20,000 range.

"The Blue Ghost," Forrest (1st week) (D-1,116-\$3). Presented by Jimmie Crook; written by Bernard J. McOwen; opened Monday; praised all around with attendance capacity; over \$24,000.

"The Green Pastures," Mansfield (3d week) (D-1,050-\$4.40). Broadway leader; \$20,000; new "Green Pastures" actually bigger among non-musicals.

"The Last Mile," Harris (5th week) (D-1,051-\$3). Much discussed prison drama picked up last week \$13,000, indicating good chance.

"This Man's Town," Ritz (1st week) (D-946-\$3). First presentation by William Gillette; written by Willard Robertson; opened Monday.

"The Plutocrat," Vanderbilt (4th week) (C-771-\$3). Final week on notice; \$10,000; by house, but chances doubtful as paced under \$5,000.

"Those We Love," Golden (4th week) (CD-900-\$3). Ended 3d week strongly and sponsors hopeful of increasing; held own while others slipped; \$10,000.

"Top Speed," Royale (12th week) (M-1,118-\$5.50). Moved here from Empire last Monday; \$20,000; got real coin and new musicals make going no easier; \$17,000.

"Your Uncle Dudley" (Cort, 5th week) (D-1,000-\$3). Went up against tide and one of week's surprises; increase sent takings near \$15,000.

"Wait a Minute," Empire (11th week) (R-1,057-\$6.50). Agency support always figured in business of English revue, which should cost past the 16-week buy period; about \$25,000.

"Wise Child," Belasco (3d week) (C-1,050-\$3.85). Stood up as strongly as any show this season in agencies and at box office; around \$20,000; only new "Green Pastures" actually bigger among non-musicals.

"Young Sinners," Morosco (15th week) (CD-933-\$3). Money-maker; not as strong as formerly, but doing very well at \$15,000.

Special Attractions—Little Theres "The Rivals," Erlangers. Revival with Mrs. Fluke; opened Monday.

"The Bottom of the Barrel"—Repeat by The Alt Guild road company brought in.

Mei Lan Fang, National-Chinese troupe a surprise; went to around \$17,000; changing bill for repeat.

"Michael and Mary," Hopkins—Hit in Little theatre.

Japanese Players, Booth—Got some attention, but little trade first week.

Civic Repertory, 11th Street. Dutch Debut, Comedy.

"At the Bottom of the Barrel"—Revival; final week.

"Laurel and Elaine," President. "The Serenade," Jolson's—Revival.

Picked Wrong Guy
John S. Sumner, Volstead of the book trade, has been invited to address the convention of publishers in New York in May. Publishers are peeved. Say that Sumner should not get a tumble.



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LITERATURE

(Continued from page 59)

Estimates for Last Week

BROADWAY AT 46th STREET

Colored Broadcaster in Harlem Wants Radio Station, 100% Negro

Harlem Broadcasting Corp., colored radio organization, which has been broadcasting on bought time over the large stations and chains, is negotiating for its own station in New York.

If landing the station it seeks, the colored group will apply for higher wave length and regular air time.

It is estimated by the negro broadcasters that at the present time there are 20,000 receiving sets in Harlem home use. Colored population of Harlem, principal district in New York, is around 500,000. Another figure advanced by the colored radio outfit is that against about five radio dealers between 125th and 145th streets in the negro section prior to 1928, there are more than 50 now.

In its paid for air space the Harlem Broadcasting Corp. has been using all-colored talent and intends to continue on the 100% basis with its own station, if secured. The radio group figures a station of its own would do much to give the race more voice in politics, etc.

Artists' bureau of three, comprising Deacon Johnson, Charles A. Elgar and William C. Elkins handles the talent.

Shuberts Settle

Shuberts have settled for \$550 the claim of Harden Church, who sued the producing firm on a song writing contract for \$3,000.

Church alleged an agreement to compose a tune for the musical "Under the Red Robe." It was the "March of the Cavaliers," used in the show. Malevinsky & Driscoll represented Church in the action.

Max Stark with Public

Max Stark, formerly president of Green & Stept, goes with the Public music department about March 17.

Stark will be a departmental head, reported to be that of the sales department.

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"KING OF JAZZ"
for Universal
Personal Rep.: JAS. F. GILLESPIE

OWES BUSSE BAND \$4,300

Detroit Nite Club Bal Tabarin
Big Red Bust

Detroit, March 11.
Henry Busse and band closed at the Bal Tabarin in the Hotel Addison, Sunday night. Busse left, unable to collect \$4,300 in salary. He offered to settle for three, but evidently the owners couldn't raise the money.

Mal Tabarin opened last fall and made a few dollars until Dec. 1, when business dropped off. A good New Year's biz and that's about all. Of money taken in very little was paid out. Finally creditors got too ambitious, and a friendly receiver was appointed, Louis Tucker, local attorney.

Place operated by Jack and Al Green, who formerly ran the Tavern, a road house. Before that they operated a speakeasy at 25 Duffield St. The law objected last summer and they opened the Tavern.

Other acts crying for their dough. Busse went from Lere to the Castle Farms in Cincinnati.

MACHINE SALES BIG, BUT DISC EXPORTS OFF IN '29

Washington, March 11.
Musical instruments, and parts thereof, continue to go up, according to the Commercial Import and Export figures for 1929, which show an increase of 4.4% over 1928. Total valuation is set down for 1929 at \$19,531,936.

Records for phonographs dropped, though this was offset considerably by exports of the instruments themselves. Disks accounted for 27% of the entire exports to Latin America, and for 34% of the entire exports to the rest of the world. The phonograph took care of 54% in that same market.

Canada is the second best market. As for the United States, competition from German and British manufacturers in the European market, though keeping the figure down, have failed to stop a healthy increase each year, it is stated.

De S. B. & H.'s Fox-UA Scores by Own Firm

De Sylva, Brown and Henderson will leave New York for the coast, March 16. They will start work upon their arrival there on another screen picture for Fox, then they move to United Artists for one picture.

All numbers and scores used in both the picture published by the De Sylva Brown and Henderson firm and their agents in foreign countries. It was generally believed that Red Star would publish the Fox numbers and Berlin the UA numbers, but the boys would not contract to produce the pictures unless they retained all publishing rights to their music.

Rochester's Costly Music

Rochester, Mar. 11.
Rochester Civic Music Assn. has been organized to finance and direct professional musical activities in city. First move will be campaign March 24 to raise \$150,000, about \$20,000 more than last year. This is in addition to about \$120,000 George Eastman makes available from Public rent of Eastman, Regent and Pionnière theatres and taxes on property turned back to city. Plan is to continue civic orchestra concerts broadcast by radio for all schools, two-day visit of Metropolitan Opera Company and series of evening concerts by noted artists.

New financing plan pools donations of wealthy music supporters and public, rather than seeking to get \$60,000 or more from latter group, which was considerable of a struggle last year.

Agent's \$1,800 Verdict

Pittsburgh, March 11.
Judgment for \$1,800 in favor of William Morris, Broadway booking agent, was returned here last week against Jay Mills, m. c., at Enright. Morris alleged that he booked Mills with Warners on a two-year contract basis in 1923 with the understanding that he was to receive 10%.

Mills, it is claimed failed to uphold his end of the agreement and the court decreed that under the contract Morris showed he was entitled to commission. Mills' contract still has almost another year to run.

Polite Version?

Chic Sale made a record of his book, "The Specialist," for Brunswick.

Book was cleaned up and rewritten on the recording.

WISECRACKS ON RAID TIED UP GEORGIE PRICE

Miami, March 11.
Club Lido was panicked Friday when the sheriff and several deputies made a surprise appearance taking most everything in sight—even Georgie Price. So far as could be learned, Price was held for wisecracking. He was unlocked after a few hours.

Raid almost took on effect of a special extra show when the sheriff took the floor center to ad lib "Weren't the boys being taken care of their hats."

Seems from the lowdown that the county officers were just naturally bent for Frank Gialasso's paradise. The night previous, according to inside info, when the sheriff appeared with a warrant against the band drummer for unpaid instruments, Gialasso put the slug on. He left hooked when the cops wouldn't doff their hats.

Gialasso spent a night in jail, getting out the following morning on \$1,000 bail. Dope is that the raid sped the season's closing act for the Lido.

Had Cops Burning
How Price got out of jail so quickly with the police burning because he had cracked the cops had not gotten paid off while the raid was on, is that Capt. Tom Kelly of the local Legion got Mayor Reeder order of lead to go to the jail and order Price's release.

The Legion's benefit performance at 43 spot at the Olympia, Miami, was packed, and with Price billed as the headliner. While the house was waiting for him Dave Roth and Don Lanning, running the show, heard about Price's jam. They went to Capt. Kelly, who called at the jail, but could not secure the comedian's release.

The benefit may have saved Price from a slugging, as the cops were furious over the matter, although they didn't state whether the jest was all fun or not.

Club Lido is closed for season.

TRIO OF HOUSE ORGANS

Robbins Starts Another—Geo. Lottman Hustling on Triple Jug

Robbins Music Company is knee-deep in house organs, having just started its fourth one, "Broadway Melodies." It will be distributed gratis to approximately 8,000 music dealers, jobbers and merchants. After house organs published by Robbins are "Round Robbins," with about 50 copies for the sales crew; "Robbins Record Monthly," running 1,500 for officials, artists and exploiters of the mechanicals; and "Robbins Radio Bulletin," for program directors, entertainers, continuity writers, and executives with around 2,000 distributed.

George Lottman is the hustling editor.

"Stein Song's" Re-birth

An interesting example of the manner in which old time music gets resurrected and starts again selling, is that of Carl Fisher's "Stein Song."

Fisher has been publishing this piece for the past 20 years. It was and still is the campus song of the University of Maine. For years it had been obsolete and forgotten. Suddenly, a few weeks ago, a demand for the tune started due to the plugs of some of the popular bands, who took a liking to the college number. The song is selling today like a new number and is now listed among the best 25 songs in the east.

Wins Amateur Contest
Chap named Irving Fields won Chap Speech's opportunity contest, held to secure the best song amateur tunesmiths.

Shapiro-Bernstein will publish the number titled: "In a Little Cottage."

Zahler's Two Jobs
Hollywood, March 11.
Less Zahler is at Tiffany to write original scores for all silent versions for foreign release. Zahler will also furnish the scores for Radio shorts.

Radio Fans Avid For Private Data On Ether Idols

Public demand for facts about their radio idols has resulted in newspapers and syndicates devoting an increasing amount of attention to publicity chatter dealing with the home life, personalities and other intimate details of radio celebrities. This is the same type of character sketches and interviews that has long been a familiar part of the screen and stage.

One St. Louis paper, the Star, recently sent a representative to New York for the sole purpose of writing personality interviews with famous radio entertainers. Representative spent two weeks doing 14 interviews of radio greats, all of the articles of the "personality" type.

Hearst Syndicate is also going after stories revolving around the private life of other folks. They are using them in the same manner as the fan stories of film celebs are used. A job sister, representing the syndicate, makes the chain offices her hangout and frequently will write four interviews a day.

Like all persons in the limelight, the ozone players put thumbs down when it comes to giving interviews to high school or college mags. These, they consider to be entirely negative and just a waste of time.

Publix Organists Move

Several organists have been transferred by Publix. Arthur Martel, featured at the Met, Boston, console, has been assigned to Springfield, Mass. for six weeks, to allow the Boston de Luxe to replace the present Skinner organ with a Wurliitzer. Brad Braley, organist in Springfield, has been shifted to the Stadium, Woonsocket, in the meantime.

Other assignments are: Harold Ramsay from the Minneapolis, Minneapolis, to the Granada, San Francisco, and engagement of Beatrice Ryan as feature organist at the Eastman, Rochester. Ramsay is not being replaced in Minneapolis.

Young-Lewis Apart

Joe Young and Sam Lewis who have been a songwriting team together for more than ten years, have split.

Both boys working for Remicks.



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That's why he consistently includes, on his programs, Lawrence "Blue" Leno's "WHEN I'M LOOKING AT YOU" (from "The Great Dictator"), "Fling, fling, fling," the "Logue" song.

ROBBINS MUSIC CORPORATION
Publishers
179 Broadway, New York

Last Pact Broken, Disc Makers Want Another—Much Rehashing

Washington, March 11. Chairman Vestal of the House Patents Committee hopes that on April 1 the songwriters and mechanical manufacturers will come before the committee with some new ideas and "not rehash a lot of old stuff."

This hope was expressed by the Congressman sponsoring the new bill to eliminate the two cents royalty and compulsory licensing clauses of the present Copyright Act.

Quibbling will put the entire situation in exactly the same position as during the last session when after weeks of hearing an agreement was reached wherein the copyright owner was given the right to bargain, thus eliminating any set royalty. To that, however, was tied the provision that when he did grant the right to one company every other company could reproduce it on the same terms. Details of the original transaction were to be deposited at the Copyright Office here as a public record.

Story behind the failure of last year's agreement came out when E. De Bevoise, representing the Aeolian Co., was arguing for a continuance of the compulsory phases, but willing to drop the fixed royalty feature. Beatty was quoting the record as the basis for the Chairman Vestal at the last hearing. He was growing enthusiastic when Mr. Vestal interrupted and told him the reason agreement had not come through was that the mechanical reproducers had broken faith. Beatty's answer was that should make no difference and that the committee should try it over again.

Col. Wm. J. Donovan, former assistant to the Attorney General, was represented with a request to file a brief. Gene Buck brought it out that Col. Donovan was representing not only Victor, and through that company, RCA, but also Brunswick, Columbia and the Aeolian company. Vestal hopes to represent the bill in a form agreed upon by all factions. He has expressed the belief that he has sufficient support in the House to get favorable action.

Plea put forward by Arthur W. Well, copyright expert of the Hays organization, to throw the mechanical phase into a general revision bill due to the fact that under the present law the mechanical phase was taken before the end of 1931 the U. S. could not enter the Berne Convention for world protection, would not enter into the present negotiations. The Berne Convention phase is looked upon as important, however, by all factions.

Amendment to the compulsory license clause of the copyright law, now pending, made the Federal Copyright Committee in Washington, is not the same amendment which the M. P. E. A. has been fighting to put through for the past year. Amendment was changed this year, although many are under the impression that it is still the same.

Previous amendment was to permit the publishers to increase their royalties from 20 to any sum demanded, but when once agreed with one recording company for one sum, the others had the privilege to use the copyrighted song for the same sum.

Under the new amendment, publishers may charge whatever they desire to each artist, and the recording company, and can also bar it from being used by certain mechanicals, if they so desire.

RED STAR'S FOREIGN RIGHTS

Victor Alberti, Berlin publisher, now in New York, is negotiating with Pat Flaherty for the Central European rights to the Red Star Music Catalog.

It is reported that John Abbott (Francis, Day & Hunter), who arrives in New York this week will negotiate for the same rights for his firm.

ROMBERG'S BROADCAST

Hollywood, March 11. Sigmund Romberg, on his way to New York, will be guest conductor of a half hour program of Romberg music to be broadcast by the N.B.C. He will get \$3,000 for his trouble.

Romberg remains in the east eight weeks to complete the second act of his Broadway operetta for Warners.

6 NBC STATIONS PAY MORE FOR '31 MUSIC

Of the eight NBC network stations whose blanket contract with the American Society of Composers, Authors and Publishers for the use of copyrighted songs expires Jan. 1 of each year, six will pay more for next year contracts.

For 1931 the two NBC stations will pay an additional \$25,000 for contracts. Both stations WJZ and WEAP paid \$25,000 each for 1930. For 1931 each will pay \$37,000. Other four stations on which the scale was raised are WBZ, Springfield, Mass., and WJLA, Washington, D. C., which pay \$35,000, and KDKA, Pittsburgh, which pay \$10,000. Oakland, Cal., and WGY, Schenectady, N. Y.

Westinghouse station WBZ is now paying \$5,000. For 1931 it will be \$7,500. Since the contracts expire at other dates than Jan. 1, so far each station has not reported whether increases have been instituted or not.

For the use of copyrighted music outside the blanket contracts, not members of the society, the stations pay the publishers each time such a song is used and according to what the publisher requests. If used on a commercial program this is charged back to the firm financing the hour.

Station's Complaint Calls For Songwriters' Meeting

Hollywood, March 11. Bobby Crawford has called a meeting for next week of all song writers and publishers of the Warner group. Purpose is to inquire into and correct the complaint of Station KFWB, Warner-owned and operated, that station can't get sufficient cooperation from the writers to outside firms for material.

Why competitive plugs should be permitted this break is the question that will be asked, and the allis is resolved.

Composing Hand Burned

Mildred Appleton, describing herself as a composer and former member of the Chicago Opera Company, is suing the Supreme Court today for the trial of a suit for \$25,000 against her former landlord, Charles Rubinger, 137 East 26th street, because burns to her left hand caused a six months' delay in composing an operetta.

Her hand was useless for six months, she said, because an electric light bulb broke when she turned on the current in her room and the accompanying flame put her hand out of business. She claimed authorship of "Alabama Moon," "I Dreamed Could Bring Me You," "Am I Falling in Love With You?"

RCA Hearing Refused

Federal Trade Commission has refused to quash its complaint against RCA on the charge that the corporation is violating the anti-trust laws in the manufacturing and selling of radio tubes. RCA asked for the dismissal and for a hearing on the motion but the commission refused both, ordering the taking of testimony.

BOB COLE AT G-H

Hollywood, March 11. Bob Cole, former song plugger, who some time ago went into the insurance business, has been appointed general sales and exploitation manager for Goodman-Handman Music Publishing Co. Firm has tie-up with Universal and to publish all U songs exclusively.

Babe Tags Honor Pub.

Charlie Bayha's son, named Jack Elliot Bayha, and the heir of Harry Goldfield of Paul Whiteman's orchestra named Harold Elliot Goldfield, have the same namesake.

Popular guy is Elliot Shapiro of Shapiro, Bernstein.

Radio "Schools" Thrive—Replace Film Rackets

More revelations of racketeering going on over the radio via small stations that are not members of the National Association of Broadcasters and have few ethical standards.

Any number of so called "radio schools" which are run in the following manner: An hour is obtained on some small station and a group of "students" are gotten together to go on the air at that hour. The "students" are charged tuition for their "schooling" on the air at this hour, and are assured that they are being prepared for and taught how to do radio work. There are any number of "formers" and "pros" who or other persons in the city anxious to do radio work who have fallen for this racket. There are at least three hours devoted to these schools over one mid-town station.

Up in the Bronx there is a "radio school" for children. Man and wife have an hour for a children's broadcast. Mothers of the kids listen in the school in the droves, leading their children by the hand. They will pay anything to get their children in the school and hear their voice over the air. An actor has been hired as an instructor. Cheap hours are also used for matrimonial agency advertising. One such agency broadcasting from Brooklyn was visited by a Variety reporter and the agency had been given although those interested were urged to write rather than call and send five dollars and a picture. No one could be found to inform the Little Italy agency must be addressed by mail. Variety's reporter was told.

"Radio schools" seem to be taking the place of the many talking picture schools which have been somewhat disrupted by adverse publicity, although there are still a few of the latter about the city which advertise free voice tests, and charge their pupils \$25 for a cheap record of their voice and \$10 for a string of still pictures similar to those obtainable at a picture automat for 25 cents.

Music Teacher Discovers She Wrote "Jeannine"

Los Angeles, March 11. After waiting for almost two years, Betty Humphrey, a music school marm from Michigan State College, has filed a plagiarism suit against the National Ed. Co. and the Feist Publishing Company for infringement on the number, "Jeannine, I Dream of Lilac Time," theme of F. N.'s "Lilac Time."

Miss Humphrey asks \$25,000 damages, also an injunction restraining use and sale of the song, and an accounting on all previous monies earned by the number. Her complaint alleges she wrote a song called "Lilac Time," prior to the time the picture of the same name was made, which F. N. turned back after considering it for some time. Miss Humphrey complains that the ensuing "Jeannine" song in the picture is hers, with slight but "unmistakable" changes. Known credited composer of "Jeannine" is Nat Shilkret.

WANT NEW ANTHEM

Albany, N. Y., March 11. Substitution of a composition known as "The New America" in place of "The Star-Spangled Banner" as national anthem has been asked of the state legislature. Support toward this end was sought by Carl C. Countryman, Rochester, composer of the substitution, and chief of "The League of Young Americans."

75,000 Visit N. B. C. in 6 Months; Public Made Comfy at Free Show

CANNED AIR HOURS NEAR SHOWING DATE

The much-talked-of canned music era for the air has arrived. About 142 stations, including WOR and WNYC, are under contract to give "mechanical hours" consideration at the rate of one each week. The debut program is scheduled for March 24.

The record element, with its cumbersome, is eliminated. Under the system being used by one of the first promoters of canned music, the hour's program comes in a little can not much larger than that which accommodates a half pound of tobacco. In this, like film, is coiled tape on which the recording has been made.

Studios and business offices have been opened at 1600 Broadway by the Radio Cinema Vision—International Broadcasting Corp., combining the canned music.

The first hour has not yet been recorded, but officials of the interests, which are headed by Malcolm Strauss and have an advisory staff, say that actual work will be ready for reproduction within another few weeks.

Colored Show for Village Spot, Reopening

Peacock Inn, Greenwich Village, which has been dark for three years, will be re-opened as a nightclub next week (March 17) under management of James Sisto, vaude actor.

Sisto has renamed it the Plantation. Colored floor show, with 11 colored girls on week nights and 22 Saturdays, Sundays and holidays; Julius Troubadours, colored orchestra, will dispense dance music.

The Air Line By Mark Vance

Johnny Tucker and Joe Schuster WOR versatile duo; struck a somewhat different angle for air birds with their limitations of radio announcements; chance here to change their little show into a radio singing and Schuster gets not on the ivories. Tea Room sketches WOR entertainer, sang from WJZ; has a straight and snappy show. She tells how easy it is to start a tea room and what to do with it.

Alice Remsen's Moment

Alice Remsen has long been known as a book connoisseur, the NVA club librarian in New York, but fast winning a name as a radio singer. Little Alice has a sweet, melodious voice and makes every word come over; varied her style slightly in her new semi-comedy number, "Washing Dishes," and then shifted to a straight and snappy show. One singer who understands using the mike. Floyd Gibbons doing a Jack Fillman with his nightly news appeal for "Literary Digest," nothing flashy about Gibbons, nor stacy; just air experienced.

Vallee's Tribute

Charles Rosoff's clown band (WGHS) behind the scenes; just a band that could stand improvement. Checker Cables (WOR) had Hobbs "Arkansas Traveler" music over oke. "Men About Town" in their regular period (WJZ) forced; fast becoming a right bet on this station. Lou Harold and orchestra (WGHS) came over just fairly; may improve in time. Girl

At all hours of the day and night broadcasting studios are crowded with visitors.

Neither the National nor the Columbia Broadcasting companies attempts to keep these people out. They are made comfortably at home in the waiting rooms where they can watch the program through glass partitions and those who have tickets go into the studio to watch. All that is needed in the broadcasting reception rooms is bridge tables and cracked ice. There are many hostesses to attend to visitors' needs and show them politely about.

Performers too are conscious of their bodily audience. They cut up no end and many of them always come to the studios in evening clothes.

Funny thing about the visitors in the waiting rooms outside of the studio, is that they want to hear the actor's voices through the partition rather than over the radio in the waiting room. "We are really hearing them from in there," they say, "but we can't see them." "It isn't the radio voice they are hearing now." This makes a big difference and is what everyone has come for.

Some of N.B.C. visitors want to get inside to distribute cough drops to the performers. Others yearn to play the piano for a few minutes with some of the musicians, or ask to sit at the piano.

The announcers are the greatest grand stand players at radio programs. They strut their stuff plenty.

When word gets around that any well known star is to broadcast the studios are simply overrun. There are always interesting visitors too, who are part of the performance. One night last week when Jim Hays was watching at N.B.C. a flock of visitors followed him about from program to program.

This going to program to program is something that the visitors do anyway. They make a practice of it and spend an entire evening of free entertainment.

N.B.C. Statistics

During the month of September 10,467 visitors and 4,963 artists were in the building during the day and night. Other figures are:

November, 12,721 visitors; 6,465 artists.
December, 13,426 visitors; 7,297 artists.
January, 14,095 visitors; 6,501 artists.
February, 12,559 visitors; 5,808 artists.

LEIGHTON BRILL EAST

Hollywood, March 11. Leighton Brill, alder to Sigmund Romberg and Oscar Hammerstein, 24, is being sent to New York by Jack Warner. He will confer with Otto Harbach and Jerome Kern in preparing their first screen operetta for First National.

Not in "Nights"

Hollywood, March 11. Fred Waring's band will not play the "hot" sequences in Warners' "Viennese Nights" as reported.

Outfit will not do any picture work following the local radio in their musical show at the Mason. Boys expect to do their own flicker.

Kaintuck Road House Burns

Louisville, March 11. The 8-Mile Road House went up in smoke last week. The 8-Mile House, established 43 years ago by the late Martin Ochsner as a tavern in the days when stage coaches were used.

and Boy Scout banquet, on both WEAP and WJZ, featured by talks by scout founder, Lord Robert Baden-Powell. Josef Koestner has some nifty band that Armored program (WJZ). Armstrong Quakers (WJZ) continue along lines of initial broadcasts, but nothing out of the stereotyped.

True Story NSG

Howard's Fashion Talks (WAEC) over okay with Freddie Rich's band music. T. S. Navy band (WABC) in one of its "you can always tell what band's programs; same goes for the army band. And if a number becoming right, the army band must be patriotic and say nothing. "True Story" period (WAEC) not so good.

English Actor's Predicament

(Continued from Page 61)

Dottridge and Longden, John A. Aitken, Winifred Maude, Ethel Van Praag, the Kimberleys, Lingford Carson, and Moule and Nicholls played 52 weeks last year, and in 1929 and year out and it was nothing unusual for an actor to join one of them as a small part player, practically spending his life under the same management.

Today, touring companies are run like grocers' shops and are merely cheap machine-made replicas of West End productions. A couple of leads, and the rest of the cast young people who like touring for the fun of the thing. No place for the experienced vet pro. The only chance he has is in one of the minor stock companies. Failing that, he can only hang around in the hope of getting a day or two's crowd work in some picture studio.

The difference is that managers, supposedly for the help and protection of the actor are worse than useless and never under the best circumstances have been much better.

Senior Body Blah

The senior, the Actors' Association, private theatre, like managers, has moved from King Street, Covent Garden, when the officers were dignified, to others above a pastry-cook's shop in St. Martin's Lane, where the best it did sit or nothing for the working actor besides taking subscriptions and selling a little red book full of landladies' addresses; it did not even guarantee the "digs" as good.

After the move from Covent Garden, it rapidly went to the dogs. Its secretary and his assistants developed Socialistic ideas of the type and brought in politics. Trying to copy the Variety Artists' Federation, it held a pistol to the managers, but the powder was worse than damp and the managers only laughed.

Today the A. A. exists in a squalid and meager attic above the office and private theatre of a manager, a knighted, whose idea of salaries ran on the "one a week basis," in other words a guinea was the wage paid to the majority of youngsters playing in his touring companies of the Drury Lane dramas and the bigger number of these had been pupils at his school. Nobody knows how the old association exists, but its staff appears to be one devoted woman who is practically giving her time, and a man who has grown old in the service.

The work of Sidney Valentine, who practically gave his life for his poorer brethren, has gone for nothing, and what is known as the Valentine contract has not the value of waste paper.

Stage Guild

Came the Stage Guild, Utopian organization with fine offices, large staff, everything but the real welfare of its members at heart. It had artists, managers, authors, and actors, and the great idea was to bring all branches together. The profession flocked to the banner, and for a time subscriptions poured in. Then interest died down, and the organization, interest became lukewarm, the grand council and the various committees lost the confidence of the people.

The Agency, presided over by a supposedly influential man, got few jobs for actors. Today the Guild is going west. The present manager of the agency, a man of considerable technical excuse, He is bringing an action. It is openly said that members of the staff are waiting for arrears of salary. Members of the Council have seceded, and the end is not far off.

The Actors' Club died some few years ago, mainly because it was not a club, but a meeting place for scoundrelmongers and toadies.

British Equity

Now the British Actors' Equity. This sounds good, but it remains to be seen what it will do. Following on one or two crowded and enthusiastic meetings, a sort of working council has been formed. It is hoped the B. A. E. will be able to take the place of the old A. A. on sounder lines. Its movements have been more or less secret. Although several papers and members of the profession have had draft copies of the constitution, and some have indicated, the two remaining members of the Actors' Association executive staff, have not seen one.

The advisory committee consists of Geoffrey Tait, once an important member of the Stage Guild Grand Council; Fisher White, staunch adherent, to the A. A.;

Lewin Mannerling; Bromley Davenport; Coulson Gilmour, practically a newcomer without professional fame; Dame May Whitty; Brian Aherne.

The aims of this new scheme are even more elaborate and fantastic than those of the Guild, for it plans the possession of its own West End theatre and touring companies. Many thousands of players are already said to have put their names on its membership application form, through publicity that the enthusiasts of today will pay their subscriptions tomorrow.

Meanwhile the capitalist manager will do just as he likes, as he always has done. As in the case of the A. A., protests will be made against certain things and given all publicity, but 24 hours after a further statement will be issued to the effect that, having been interviewed by a delegation, the delinquent manager has explained his case and the explanation found satisfactory. Even an actor-delegate, he is even so far from the A. A. as to be going to incur the wrath of the capitalist manager, who can keep him on the curb looking for work indefinitely.

The Variety Artists' Federation only has done anything for its people, and today it is very doubtful whether its strikes and threats have brought any good to the majority of its members. The only thing that artists are too full of shares in circuits to hurt their own dividends, and every actor has a script in his pocket, and is waiting for a finding backer. Neither is likely to do much against the capitalist if it comes to blows.

Film Players

The state of the film artist is not that of any other professional. He is in the hands of people without sympathy or mercy. Men sprung up from nowhere and with only one object in life, getting money for his capital, and he is going to wish to sell his pictures, but that is really a minor consideration. Work is almost impossible for the genuine professional. Agents and casting directors are experts at "fifty-fifty."

Passé continental and American producers are imported to mislead the public. At enormous expense to the shareholders, and the sole object of many producing firms appears to be to provide cheap copies of American top-show films and the latest features. In the making of these the society "fan" and the amateur are given preference.

The film artist has an organization called the Film Artists' Guild, worse than useless. It is more or less a proprietary club with a full license for the sale of individual features and there are "clubs" and dances weekly. In can only find occasional crowd work, and when that comes along officials of the Guild are on the alert to grab the first.

Throughout the entertainment world of Great Britain, as far as the players are concerned, is in a much worse state than in those long-ago days.

FOREIGN FILMS' BREAK

(Continued from Page 9)

ing better profit than German silent films formerly. "Because I Love You" (New Era), German talker, did well in several cities, including Philadelphia.

Some of the English talkers are showing up very satisfactorily, foreign distributors state. "Dark Red Roses," at the Cameo, New York, last week, is British talker. De Forest system, is cited as a good example of improvement in product. "White Cargo" is another British talker just brought over. That's on RCA Phonographs.

The Sure Seaters

Of the seven art houses in New York, only three are paying much attention to foreign product, even though are all now wired. Trio is the Cameo, 55th Street and 5th Avenue, others having gone in for domestic product, though having to take it for a second or third run.

Whether the majority of the sure-seaters will later on go in stronger for foreign talkers seems to be a question. It is claimed that some claimed obtainable outside of the arties and prospects looking good, the foreign distributors are said to be worrying little about this. In many cases it is said that later on the arties will probably have to take the foreign talkers if they're to retain their "arty" following.

EAST TOO ANGELIC

(Continued from page 8)

uor at below prewar prices. Favorite throat quenchers are the Singapore gin sling and the phile. Later is Old Tom gin and bitters, and only consumed by those with enamelled tummies and tropical dispositions.

Top Sergeants as Police

Cabarets and dancing girls are unknown. Strict police supervision over natives has the town whitewashed. Local cops will pinch a penny game on an anyonymous tip-off. Singapore's gendarmerie is hard bodied and ultra efficient. It is composed of former officers of the British army, tough top-sergeants from Welsh and Irish regiments, native Sikhs and Malays who pound pavements and do traffic duty. The C.I.D. (Criminal Intelligence Division) spots all foreigners, especially Americans and Australians, and take their passports for inspection until they learn enough about them to let them go. It is stated that they are on legitimate business or travel.

Town has been much interested in the arrival of a Fox Movietone News unit to photograph events of interest to all foreigners, especially Americans and sound equipment was impounded by the police because it had a left-hand drive. All cars in the Straits Settlements must have right-hand drive and rule of the road is to the left. After paying a high license fee, and agreeing to have their cars inspected by local officials let it be landed.

After complying with these regulations, film censor demanded to inspect all film made by this news unit before export to America. As the unit here are equipped to develop sound pictures, censor appoints a deputy to accompany cameramen while shooting. Singapore does not like the world to receive a bad impression of the community. Since the camera can not record the odor of the fish factory, the native quarter, and the flats at low tide, the censor has passed all takes.

NEW PARIS PLAYS

(Continued from page 69)

hotel nearing bankruptcy engages the girls of the theatrical troupe, to impersonate guests. At the same time, the girls of the young man named Gaston to impersonate a nobleman. His plan is to interest two aristocrats in a sentimental romance and win their backing. The aristocrats penetrate the plot, but the girls, nevertheless, financing the hostility out of kindness to one of the girls, who ultimately marries the younger aristocrat. Redecaire, Louis Scott, Gabriel Marrot, Mmes. Pierrette, Caliol, Alice Furtz and Yvonne Lenoir.

An incomprehensible bit of high-brow symbolism is "Juliette ou la Cle des Songes" ("Juliet or the Key to Dreams") at the Theatre des Folies. It is the work of Georges Neveux.

The plot has to do with a lover who kills Dreamland, where nobody has any memory. There he kills his sweetheart and becomes a lunatic, suggesting perhaps the idea that dreamland borders upon insanity, or perhaps suggesting nothing of the kind. In the cast are Raymond Maurel and Falconetti in a minor role.

The new bill is a revival of the late Georges Feydeau's one-act play, "Mais rien ne promene donc pas tout le monde" ("Don't Go About Entirely Naked").

Punch and Judy

"Gulmou" ("Punch and Judy") shows some promise of popularity, although it is mediocre, by Louis Maurel, a famous collaborator, Georges Beer of the Comedie Francaise. The authors build their play around the characters of a Punch and Judy show.

Jules Berry plays a novelist; Suzy Prim is unconvincing as the wife.

Satirical Farce

"Le Roi Camelot" ("King Camelot") is a satirical farce by Marcel Rouff. It is the new bill at the Maison de l'Oeuvre. A group of conspirators at court submit for the monarch a tradesman who resembles him. He likes the life and engages a publicity agent. He is then popular and have him appointed a minister when the disguise is ended. Instead of working at his job he has to put publicity experts to "make" the queen, and when he falls, elopes with the king's mistress.

In the cast are Berley, excellent comedienne; Leo Paltier, J. Ferrol; Mmes. Paulette Pax (who

also manages the high-brow house), Giselle, and Mlle. Mals. Nobles' Humble Romance ("The Chateleine de Shenstone" ("The Mistress of Shenstone") by Anne Blason, from the novel by Florence L. Barclay, gives promise of success at the Odéon.

English noblemen, posing as the humble Jim saves Myra from drowning and the couple fall in love, relieving the other to be of low estate.

In the cast are Charles Lavallée, Fabry, Charpentier, Harry James, Richard Wilson, Pauline Farry, Paulette Marinier, Suzanne Courral and Anne Ducaux.

"WHITE CARGO" TEST

(Continued from page 9)

than a technical reason; that because "White Cargo" is one of the few pictures to have prospects for a national American booking had nothing to do with its stand, say the Hays people.

"Our people have an agreement that when a play or novel is deemed improper for screen use it must be returned to the author, and he must edit out the improprieties. If it is returned, then the picture must also be changed so that the public will not be the victim of a deception."

The Hays spokesman claimed that "White Cargo" was submitted by the author to a Hollywood producer several years ago. When the script was returned to him with instructions to re-write it he had negotiations and next sold the screen rights to the British interests.

Status

"That producers in other countries accept what we reject does not change our status when such pictures are attempted to be booked into our theatres," the Hays man stated. Despite that, the picture, during its independent run in the Cohan theatre, New York, proved itself to be devoid of the heat in its stage namesake, and that the British Tontine is less, and was more formal than many an American chambermaid, the Hayette stated:

"I have not seen the picture, and I do not know anyone on the staff who has, but if such changes have been made then the film is not the stage play as it has been advertised, and the title will have to be changed."

It is told that the picture is practically the same as the stage play and yet would not corrupt the morals or morons (at least a "Variety" reviewer predicted such an opinion in once-over-the picture) the Hayette declared:

"Well, it was decided as a play as salacious and unfit for showing in a variety version before American audiences."

The case of "Rain" was cited with the reminder that it was banned in original form for the American market, and that although United Artists made it, U. A. conformed with the organization's picture moral code, and released it under another title, after making "minor changes."

"Sacrificed"

Capt. H. Auten, American representative for the British company, declared his picture is just another sacrifice American religion by the British organization. He intends to fight the ban, intimating all kinds of action to stop "the sloughing of the little fellow."

The REC head is quoted by him as saying that the only reason he has called off the Cameo booking is because of the Hays office. Auten states he personally is unfamiliar with "White Cargo" and that he is for the Hays' body. He says he was not on the W. B. Films payroll when the company bought the story and rights.

Monday, the Hays office, in ridiculing the possibility of it being made a defendant in any suit, by WB Films, or at least of such a suit, except dismissal, termed the retaliation as "great publicity."

"We hope that England will send over a first class film, and then we will have an opportunity to put our friendship and desire to cooperate with the industry abroad," one Hayette stated.

BRUNBERGER NEXT

Paris, March 2.

Pierre Braunberger, producer of "La Route De Bella," which proved such a remarkable money success here, within a month starts production on a new talker. It will be made in Elstree, England. Robert Florey, under contract for a year to Braunberger, will direct; Charles Rosher, cameraman. Both officials similarly on "Route,"

New German Producer

With Important Names

Berlin, March 2.

A new picture company called Roland Film, Ltd., has taken up its quarters on Unter den Linden. Georg Lohr, the French-born owner of the Nero, is supervisor of production, and Robert Land, the director member of the board.

Another member of the Wronker-Plattner group on the board of General Motors, Kodak, Chrysler and Studebaker.

A new name for the film industry is Oskar Rohde, the soap and perfume manufacturer.

The firm is capitalized at only 50,000 marks, but it is said it has foreign capital behind it. Its first pictures will be all dialog.

Germans for English Co.

Paris, March 3.

British International is bringing German actors to Paris to make German talker versions.

Charles Neher and George Alexander are now working at Pathe-Freres Paris studios on a German version.

Antwerp's 1st Wire

Antwerp, March 1.

First wired house here, Roxy, is open with Gaumont equipment. The Roxy, Baloo with equipment voted okay. Exhibs are deciding they better commence wiring locally to retain biz.

BUDAPEST'S HITS

(Continued from page 60)

the occasion, in the principal role, Ella Gombaszogi has a strong personal success. Mirabeau's "Le Dejeuneur Au Soleil" was produced at the Belvarosli. Another of those theatres that have started with excellent prospects in September but have not made good. The show of these theatres has begun, but will probably not be a roaring success. French comedies have had a hard day in Hungary.

Royal Opera Pensioners Great excitement and resentment about because of the Royal Opera, state-subsidized, is pensioning off some of the most famous singers and musicians. Membership at the Opera or National theatre is considered a great honor. Pensioned artists still able to perform have ever been put on half-pay yet. Now the pensioned artists are being cut expenses and are profiting by the rule, according to which they must leave the Opera after 30 years' service. So much protest that Radnai, the manager, has already withdrawn several pensioned names, but he can't maintain some or he can't make both ends meet.

Dr. Opat doing good business but prices of tickets can't be raised since they are fixed by government and members of the pensioned artists' expenses are overwhelming. Several artists have already accepted engagements abroad or with musical comedy companies.

Theatrical performance, which promises to be of much interest will be held for charity next week by a select company. The foreign diplomatic corps resident in Budapest and members of the Hungarian bureaucracy will present "Sha and Hour," Arabian Night play, written for the occasion by Count de Vienne, Hungarian Minister in Budapest, who is no amateur but a French novelist. Lady Chatterton, wife of the ambassador of Great Britain, is responsible for staging and costumes, which are copied from old Persian miniatures and men's robes. The play is of taste and luxury. Proceeds to go in aid of destitute Hungarian artists. Tickets are 45 cents each.

"Broadway Melody" is the latest screen hit, competing with "Rio Rita." Though popular, the musical and talkers have been accepted by the public, picture house musicians and men are supposed to be the top of New York. Electric apparatus at a second-rate house was demolished by person or persons unknown before it was put to use. This was the first assault of the kind in Budapest.

Bela Radice Dead Bela Radice, noted gypsy musician, the fiddler of the Budapest elite, died here Feb. 22. He was a great artist and his popularity was unparalleled. A monster band of 300 gypsy musicians played at the service. All Radice's male relations, his wife and sons and 15-year-old grandson are well-known Transylvanian musicians. It goes in dynasties.

Outdoor Novelties

This department will hereafter appear monthly. It will mention the latest novelties for the outdoors, their possible drawing power, saleability and whether the novelty is more suitable for the carnival midway, premium field or on fairs, or all. Prices will be listed and where the articles are to be had.

"Variety" has no advertising motive in this department. It is printed as gratis information for the manufacturers and "Variety" readers. Any novelty maker believing he has something new for the outdoor concessionaire may submit it to "Variety" at Chicago office in the Wood Building, 154 W. Wacker Drive, 15th floor, or to this paper's Hollywood office in the Taft Building. If deemed of sufficient newness at a proper price it will be included in the next printed department under this heading.

No one has authority to solicit any advertising for "Variety" from any manufacturer now or hereafter mentioned in this department. Anyone so doing may be immediately set down as an impostor.

Rel-A-Dor, weighted rolling smoking stand about 2 1/2 feet high. Can be rolled about the room without tipping over. In varied shades, including dull brass trimming. Non-smoking ash tray that extinguishes cigarettes. Average price in quantities about \$4. Mr. Bee at the Sherman Hotel, Chicago, general agent. Should be a flash for a midway and good for premium line for offices.

Imported from Germany is a new novelty writing paper to be used as a desk or kitchen use. Comes with any form of paper. Similar to the average desk pad in size and price. In bits and pieces, a message and it's there as long as you want it. Press button and pad comes in bits and pieces. Excellent premium draw and should be good for carnival grind stores.

Table ash tray of molded Bakelite, highly colored, made to drop its own ashes automatically into large metal ash tray, easily removable. Should prove good midway attraction. Priced as low as \$1.40 in quantities. Manufacturer, J. W. Brose, Chicago, will place on consignment.

Another from this company is a **Rotary cigarette case** with revolving tray and compartment for smokes and matches. Semi-circular in shape with tray disappearing. Price, \$1.57 in quantities. Neat and good for any store or premium line.

While not strictly new the **Reliance Picture Frame Co.**, Chicago, is out with several unusual novelties. A **mirrored glass**, neatly framed and divided into three sections, is priced at \$1.35. Excellent flash and should be a sure appeal to women. Another mirror that sells at \$1.40 has an exceptionally well done picture in the top. This is 3 1/2 x 2 1/2 and is handsomely framed. This line should be a new for the store after the home trade.

The Dancing Dollies, girl and boy doll in dancing pose on string held by a Christmas tree, is a big. **Gerling Toy Co.**, New York City, now offer it for carnival and premium trade. It is a new something new for the smaller spots. Should go big in dance halls, wheelbarrow races, etc. from \$4 dozen up. Several copies.

A hot shot for any big grind store with plenty of place is the **Armstrong Electric O-Toaster**, especially for capital price. Not a

Sarrasani Circus

Berlin, March 11.

This outfit is undoubtedly the most popular traveling circus on the Continent. Last year its enterprising owner, Stosch-Sarrasani, covered the whole of South America on a successful tour, and is now back again in Berlin and seems to have lost none of his drawing power. Of course, this year's season is compared to the three-ring Ringling-Barnum circus, but its tent seats 10,000.

It has the big advantage of being heated by a very efficient hot air system which makes it comfortable year round. In this night, with a temperature below zero outside, the show was pleasantly warm and not out of place for the season.

The show is announced as beginning at 7:30, but the audience is first entertained for over half an hour by a band composed of an orchestra padded to 100 men. One realizes why this is done when one sees that the attractively costumed girl ushers are used in the parade of all the performers, which opens the entertainment. The houses have to be completely seated before they can leave their jobs. It would do Roxy's heart good to see those munching and snoring in the boxes.

The main portion consists of trained animal acts, a type of turn which the Germans seem to be able to swallow in unlimited quantities. All are first rate, but for the American taste there must be too much repetition, as all perform approximately the same tricks, sitting on barrels, rolling balls and dancing to music.

The high point of the evening is Sarrasani and his 12 trained elephants.

KRONE'S CIRCUS COSTS \$3,000 DAY TO OPERATE

Paris, March 11.

The Sarrasani circus, now in Berlin, is due here this month (March). The Charles Krone circus, claiming to be the largest in the world, now in Munich, also intends playing Paris. The company includes 1,200 people and 25 elephants.

Krone now travels in four specially equipped trains and plays under a tent measuring 100,000 square feet.

Charles Krone, at one time manager of the Shuman circus, now owns a show with a \$3,000 daily nut, very high for Europe.

Promotions and Gyps Are Needed For Sick Outfits

Chicago, March 11.

Independent circuses today are deriving most of their income from side-lines. Most of them are using a used car sales gag and deriving from \$100 to \$2,000 weekly from actual performances and set-up are framed around the idea.

Robbins Bros. carries an extra supply of canvas and three extra men. Men are in advance and in the town arrange for a used car display. Cars are spotted on the circus lot, with cages of animals included in the display. Circus gets on all sales as well as charging each dealer a flat \$300 for the day's exhibit. Usually three or more dealers are in on the display.

An outfit in the South is working a grain racket. Man enters a town and buys grain for the outfit, and suggests he would like the dealer to supply the outfit's grain for nearby spots. Anticipating future sales, the dealer cuts the price on his original sale. Outfit then resells some of the grain at a profit. The dealer never hears from the outfit again.

Another big income source is the ad banner. This totals from \$100 to \$1,000 daily. Each merchant is solicited for a painted sign to hang over the seats and is used in parade. Idea is not new, being worked on practically all circuses except Ringling-Barnum & Bailey. In some of the tricks, however, anything in the way of money or goods is taken for the banner. No manager will call off a performance if the day's banner has been good. It may rain, snow or blow but at least one act will go on so the show can collect from the merchants.

Still another side-line on the little trick is the donkey book department. Checks which can be used for cash on the lot and in privilege wagons and cars, at 20% interest.

Some show commissaries supply apparel for the outfit's employees at 100% profit.

PEORIA EXPO. TO LIQUIDATE

Peoria, March 11.

Unable to formulate a satisfactory financial program stockholders of the Greater Peoria Exposition have announced that the will abandon the fair and liquidate the organization.

Bonded indebtedness of \$123,000 covers the 103 acres of land and buildings owned by the corporation, which issued 100 shares of \$50 preferred stock and 18,133 shares of common stock of \$10 par.

MIX'S RODEO REVIEW

Peru, Ind., March 11.

Tom Mix will stage a rodeo here March 23 for a Pullman load of newspaper boys and girls from Chicago.

Entire trip will be at expense of John Ringling.

Wagner With R. & C.

Chicago, March 11.

Fred Wagner, last season local contractor for Christy circus, will be with the Ruby & Cherry carnies this season in the same capacity.

Same Gen. Act.

Brehmen, Tex., March 11.

Wm. Gillett, last season gen. agt. of the Cole Bros. here, will be the same this season. Show will have direct west.

California Fine for Truck Shows; 45 Weeks Without Leaving State

All-Year Round Casino At Rye Near Completion

Dancing, ice skating and shore dinners will be features of the new \$500,000 Casino now nearing completion. Two ice rinks are in the Westchester County-controlled amusement park. The Casino will be open all year 'round.

There is a modern ball room in the building which will be operated by McCormack & Barry. Dancing will be in order from October to May and ice skating from May to October. The ball room is being installed to cool the ball room in the summer and for freezing the ice for the skating season.

FILM SHOW 'CANNIBAL' SAYS HE'S HARLEMITE

Boston, March 11.

Firpo Jacobo, otherwise known as "Maluba," a cannibal from the Belgian Congo of Darkest Africa, obtained a summons for the appearance in the local police court of the Davenport-King Expedition, Inc., on the charges of withholding his wages to the amount of \$700.

For the past three weeks "Dr." Daniel Davenport, advertised as an African explorer, has been showing a motion picture of his exploits hunting big game in the Congo, at the Tremont Temple. The picture is called "Jango."

From the all through the movie are pictures of two "faithful cannibals," attending: Dr. Davenport and these two negroes appear in person and talk to the audiences in their tribal tongues and in French and German.

Early last week "Maluba" had a fit of temper. He was paid off and discharged. Dr. Davenport says, and the picture was sent back to New York. Several witnesses told of seeing him paid and of hearing him refuse to sign a receipt.

Subsequently Maluba obtained a summons for the corporation in a criminal process.

"Maluba" publicly charged that Dr. Davenport made the movie in the Bronx by placing scenes in an old African Congo film, which he bought, with pieces of the film which he made in the Bronx by using a small circus which he bought for the purpose.

"Maluba" declared that he has been in this country for six years, coming here first as a seaman. He declared he signed up with Davenport, in Harlem, and was filmed when the Jango picture was made.

Maluba said that he and Massamba, the other cannibal of "Jango," were recruited from the ranks of Harlem janitors by Dr. Davenport. Both Maluba and Massamba speak English although they are billed as speaking only the tribal tongues with Maluba speaking French and Massamba speaking German, as well.

Davenport publicly asserts he is preparing to return to Africa on August 13 to make Technicolor movies of his exploits and to bring back specimens for the Franklin Park Zoo at Boston. Dr. L. T. Troland, director of the Franklin Park Zoo, said he has never heard of Davenport. Daniel J. Harkins, curator of the Zoo, said he never met or heard of Dr. Davenport previous to his talk about furnishing specimens.

Dr. Davenport retorts, "The picture speaks for itself. Maluba is crazy."

Rubin & Cherry Openings

Montgomery, Ala., March 11.

Rubin & Cherry No. 1 show will open here March 29.

Opening of the Model show, wintering here, has not been set as yet. Expected to be the same date in a nearby town if auspices can be arranged.

Dill Truck Show

West Baden, March 11.

Sam Dill's truck show will open here April 1.

It will be known either as Gentry Circus or United States Circus.

Trouble with J. B. Gentry may cause the last mentioned name to be used.

Los Angeles, March 11.

With the Al G. Barnes Circus, the only railroad show on the coast, the territory here is declared to be wide open for three or four first class truck shows. The Schell Bros. circus and the Robertson's are about the only truck shows operating out here. Schell travel on 30 trucks and trailers, while the Robertson show has about 20 trucks.

The border towns where there is a large Mex population are a cinch for the tented shows. A Mex will spend his last dime to see a rodeo back gallop around a ring. It is not unusual for shows playing the border to have almost the same audience at both the mat and evening performances.

As railroad shows have to waste most of their traveling time getting from the coast to inland railroads, a truck show can play all around the coast and see rodeo. The roads here are perfect for heavy hauling and it would be hard to pick out a town on the entire Pacific slope, from Canada to Mexico, that is not open to a truck show. With little or no rain in the south, muddy lots are unheard of. The rain in the north is a problem, but shows could be routed so as to miss that section in the wet season.

More than half of the towns here are passed up by the large railroad shows. These towns all are centers of rural communities where a truck show means something. A truck show can spend 40 weeks without leaving California. One motorized carnival, the Craft shows, traveling on 40 trucks, plays a season of 45 weeks, all in Cal.

Pay for R-B Agents \$5,000 for 35 Weeks

Chicago, March 11.

General agents for the Ringling circuses are receiving \$5,000 yearly expenses. This is the same salary paid by the American Circus Corp.

Only difference is that agents are released from their contract at the end of the season. If they have not drawn the full amount of the \$5,000 they are paid up to that amount, and if re-engaged for the following year, winter expenses are paid.

This means that agents will work about 35 weeks and get paid for the full year. No limit on the seasonal expense, but cut in the winter months.

Acts and Parks

Fewer free attractions will be used by the small parks during forthcoming season, according to present check at agencies.

The small parks are holding back with operators reported as being on the fence as to whether they will use the free acts as formerly as a magnet for the gate.

ACCIDENTAL SHOOTING

Altoona, Pa., March 11.

Charles Reed, 58, who opened a shooting gallery near the business district two weeks ago, is a patient in the Altoona hospital suffering from a painful but not serious bullet wound in the right side of his back received when he fired a revolver accidentally discharged in the hands of a customer.

The shooting created a sensation in the district at the time. First Reed was shot in the back, then he ordered and another wounded in a gang fight.

Buchanan's Opening April 26

Granger, Ia., March 11.

Robbins Bros. Circus will open at Newton, Ia., April 26.

This year's route will take the show as far as New York State and back through Michigan. Last named state made money for Buchanan last season.

101 Ranch April 20.
Ponca City, Okla., March 11.
101 Ranch will open here April 20, according to plans set.

Jake Newman will be asst. mgr., with the show. Newman handling the press back on the show.

Obituary

A. L. Erlanger

Abraham Lincoln Erlanger, who was until lately the commanding figure in the legitimate branch of show business, who rose to fame and great wealth through production, building and operating of legit theatres and the booking thereof, died March 7 at his Riverside drive home, New York, of cancer of the intestines. He was in his 70th year and had been ailing for five years. Previously, his close attention to business and daily attendance at his office in the New Amsterdam were among his outstanding traits.

He came by the appellation "Little Napoleon" because of his domineering methods, but he was quite proud to be so called. In his home was a vast collection of works on Napoleon, also statues and pictures of the emperor. He was a hard fighter and a great hater, carrying his dislikes to the grave.

Very few friends were steadfast to Erlanger for his passing it was the personality to retain such associations. No sooner had he died than Broadway buzzed with speculation as to the disposition of his vast theatre holdings since his death had not been turned aside by him. The exceptions are his brother, Mitchell L. Erlanger, former Justice of the Supreme Court of New York, and his sisters, Mrs. Caroline Erlanger of Buffalo, and Miss Ray Erlanger, who lived with the judge.

Leonard E. Bergman, a nephew, quit the Erlanger office about a year ago, although at one time he was the apple of his uncle's eye. Louis F. Werba, a nephew by marriage, had withdrawn many years prior and had been on his own. Broadway further delved into Erlanger's private life and it spilled into the dailies. Mentis is made elsewhere in this issue.

Weeks before his passing it was reported that the bulk of his estate of many millions had been bequeathed to his brother, Mitchell. That will was expected to stipulate that the Erlanger theatres must not be turned over or acquired by banking interests and there must be no affiliation with the Shuberts—his pet aversion—but no mention was made in the testament.

Erlanger was born in Buffalo May 4, 1860, his family moved to Cleveland. There he worked in various small capacities in the Academy of Music. He became a partner in the Euclid Avenue Opera House and when it passed to the control of Mark Hanna he was given full charge. He went on the road as an advance agent and finally gravitated to New York.

He is credited with conceiving the idea of forming a clearing house booking exchange for touring attractions to replace the existing method legit booking used up to then. This idea became the keystone of legit show business, giving it the solidness it needs.

With Marc Klaw as his partner the old 14th street booking crowd became a real business. Later called the "syndicate." Starting with a few houses in 1890, he grew to 10 years there were 700 theatres booked through the noted K & E office. Associated in the syndicate were Charles Frohman, Al Hayman and Nixon & Zimmermann. All have passed away, except his former partner, Klaw, who is living in retirement in Monte Carlo. Several years ago he suffered a paralytic stroke and Erlanger was similarly stricken.

Although Erlanger had the reputation of "my word is my bond," the rise of a new era in the change in the legit field was accomplished by the Shuberts. Erlanger was alluded to as the czar of show business and it appeared no trick for the opposition to steadily build up another booking exchange and another chain of legit theatres.

The quarrel with Klaw was in 1919. It severed a business association and friendship of 25 years. Ostensibly the cause of the split was Klaw's son, Joseph, who was the firm's auditor. Erlanger refused to accept suggestions even from that source and in his usual ruthless manner, the partnership was declared off. Klaw built a theatre, named after himself, but before long withdrew from the business. The house (Avon) was taken over by Erlanger last year.

More recently Erlanger formed a closer association with his chief executives, Florence Ziegfeld and Charles Dillingham, in whose productions he

was always interested. The latter also are concerned with the operation of the New Amsterdam and Colonial (Boston). Ziegfeld and Dillingham hurried from Florida to attend the funeral at Temple Emanu-El Sunday afternoon.

Several years ago Erlanger apparently accepted his end and planned the building of new theatres to endow his name. Followed the erection of Erlanger's, New York; Erlanger's, Chicago; Erlanger's, Buffalo; Erlanger's, Atlanta, and a few weeks ago the opening of an Erlanger in San Francisco. It was the trip to the coast with Marcus Helman who, within the past year had bought in on some Erlanger theatres, that is believed to have led to his physical crisis.

Erlanger's real start was in managing Joseph Jefferson. Klaw, who was managing Edie Eliser, joined him in routing those attractions. Their "bunny productions" included "The Country Circus," "The Great Metropolis," "The Christian," "Ben Hur" (the rights for which were secured for K & E by Joseph Brooks) which was up to his most famous show, "The Pink Lady," and many other productions in which they were interested, inclusive of George Lederer's. This season Erlanger was associated with George Tyler, a manager always close to him. Plans called for a company which would foster and finance younger producers.

K & E later that meant show business throughout the country, made an excursion into vaudeville, aimed to oppose the then Keith circuit. With William Morris in charge of the booking, the plan seemed to have every chance but perhaps the curious slant in the Erlanger brain made the attempt short-lived. The Keith interests

In memory of
my beloved husband
HAL J. PARKER
who left March 9, 1935
Ann Butler Parker

finally paid K & E \$150,000 to quit the vaudeville field. About that time Pat Casey became an intimate of Erlanger. They too, parted and over business matters for which Erlanger was forced to settle in full in cash with Casey.

The New Amsterdam, built at a reputed cost of \$2,000,000, was Erlanger's favorite theatre and remained his business headquarters. In New York in addition he owned in part or full Erlanger's, Liberty, Knickerbocker, Fulton, Gaiety, Avon, Chicago interests included the Blackstone and Illinois plus his own theatre in Boston, the Hollis, Tremont and Colonial. In Philadelphia the Broad, Garrick and his own.

Erlanger in his prime was a famous figure about the theatre in which he shows were rehearsing. Dressed in sweater and cap he at times ranted all over the place. He used the same costume even on the opening nights of the "Follies" in Atlantic City and his voice from the wings was often heard during performances. He backed Ziegfeld in all the Follies' productions. He liked to box and wrestle to the opera on every occasion. Formerly he would drive to his office in a rig with double harness and would yell out anyone who got in his way. Lately he traveled in motor cars and not long ago remarked he thought he "would buy a new one every week."

Erlanger had his rows with newspapers. Until the last he wanted to have his own way about what was said and the way it was printed. For that reason but a few reporters called upon him. Yet he long ago realized that newspapers helped and did not hurt theatres, regardless. That he would not admit it in words was another matter.

Abraham Lincoln Erlanger, last of the "syndicate," was the father, the big shot of show business. Even his enemies will admit it. His was probably the first and dominant personality in the business end of the American theatre. In the years to follow he never lost his domineering pose, attempting it in a studied way for years, physically and mentally.

For years Erlanger was accepted by the inner side of the show business as the nose of "The Syndicate" and Klaw as the brains. Mr. Erlanger, by his wealth va-

riously estimated from perhaps the current actual value of around \$25,000,000 to above \$100,000,000, ranking him as the wealthiest showman denoted him as the biggest money maker of the K & E.

A. L. Erlanger was the first show mogul to erect for himself a circle of yessmen. Many of these, currently the "yessmen" thing. These yessers surrounding Erlanger, and he appeared also the first to like it, became his undoing in a way in which few could have foreseen. Their most serious drawback and menace to him was when they yessed Erlanger into believing the Shuberts were going into bankruptcy. That many years ago Erlanger blindly clung to it, urged on by his yessers, until his determination that the Shuberts must go and his unbelievable faith in his own power gave the Shuberts the very opening and start they required to gain the foothold that they then did in the legit.

Another mistake of the earlier days K & E was unpopular. That gave the Shuberts the sympathy angle in the Shuberts' attempts to "buck the Syndicate." Everyone helped the underdogs until the exact reverse condition is found today with the Shuberts still in the same field, but minus their late brother, Sam S. Shubert, who was the heady pilot his brothers have always missed, and who became Erlanger's theatrical nemesis.

Erlanger recognized one important aspect of the legit theatre—the contemporaries have overlooked. Erlanger appreciated the theatres needed producers, and that K & E could not produce all of the shows that the legit theatre required. Therefore, took care of producers on sharing terms, avoiding such glaring mistakes as has happened in the past, and the smaller "syndicate" Stair & Hargreaves.

Erlanger kept his agreements and his contracts with producers in the K & E theatres. Any number will bear out this statement. One producer said immediately after Mr. Erlanger's death he had been the only head of a circuit he had done business with to ever in Boston that the original plan increased, as Erlanger told the producer he could not live with a musical upon the original sharing agreement.

In friendships Erlanger was considered cold. His best and closest show business friends of one day appeared to have cause for complaining. He was a cold, hard, other than his partner, ever seemed to stick closely to Erlanger for any length of time, in a social way. Commonly referred to and called Abe Erlanger, the original "Abe" resented being termed "Abe" in type.

DORE DAVIDSON

Dore Davidson, 80, actor, died in Kings Park, N.Y., March 7, of a complication of diseases. Mr. Davidson was on the stage almost continuously since 1847 and had appeared in support of Booth, Barrett, Boucicault and Mary Anderson. At one time he had both produced and authored plays. He was once with Charles Frohman who starred him in "The Strengers of Paris."

Among some of the plays in which he appeared were "Guilty Without Crime," "The Tailor Made Man" and "The Blue Bird." He had also been in pictures, having played the father with Vera Gordon in "Humoresque."

Mr. Davidson had long been popular around the Lambs, Elks and several other fraternal organizations. Health had rendered him totally blind.

Interment in Kensico Cemetery, auspices Actors' Fund.

LEO J. CHRISTAL

Leo J. Christal, actor, last with Kolb and Dill, died in San Francisco, March 4, of pneumonia. Christal, 42, was a native of poverty. In 1918 Christal fell heir to a California ranch and a fortune in cash. When his first wife, Rose Marston Christal, divorced him he settled in 1920 in Hollywood with his two daughters. His widow is now living in Bridgeport, Conn.

Mrs. Annie DeF. Forrest, widow of the late Senator Forrest of Seattle, died last week. She was the mother of Margaret Smith, manager of the balls conducted by Equity and Minette Barrett, also professional.

MIRA HERSHEY

Mira Hershey, 86, died at her home in Hollywood, Cal., March 7. Miss Hershey had lived in Hollywood since 1900 when she built the Hollywood Hotel, which for

years was the rendezvous of film celebs.

She was the largest stockholder in the Columbia Grand Opera Co., which recently failed in San Francisco. When the company closed, Miss Hershey paid all salaries.

Chris Behrens, 58, for 13 years manager of the theatre, Davenport, Ia., and manager of both the Family and the Garden during the early years of the A. H. Blank regime, died March 4.

Marie Huxford Luce, 86 dancing teacher and artist, died March 8 in the Fatum Nursing Home, Auburn, N. Y. Mrs. Luce was one of the foremost dancing teachers in New York 25 years ago. She was a water color artist and some of her drawings are in various art galleries in New York.

James McChandless, 41, projectionist, was burned to death, March 6, in the booth of the Bijou (Libson) theatre, which was the widow and four daughters survive.

Harry A. Devine, 66, died in Chicago March 7 of heart disease. He had been in the car on the carnival field. Burial was in the Showmen's League cemetery, Chicago.

Adele Strauss, widow of the famous composer, Johann Strauss, died March 9 of pneumonia in Vienna.

Deaths Abroad

Paris, March 2.

Leonard Parish, 68, director of the popular English circus founded 50 years ago by his father, William Parish, in Madrid, was killed in an automobile accident at Almorox, near Toledo, Spain.

Brudon, a well known Russian violinist, professor at the Conservatory of Music, Moscow, died in Moscow.

Charles Barthelme Julien, 73, Belgian writer, died in Brussels.

Josephine Nell, 38, from Los Angeles, voice student for grand opera, died in the American hospital of Paris from pneumonia after studying in Italy.

Gilbert Pezay, 70, former French lion tamer and manager owner, who retired 15 years ago, died at Chalon-sur-Saone, France, where he had been living since the war.

Maurice Neumont, 64, French cartoonist, died in Paris.

Alice Varlet, 60, French opera singer, recently died.

Jules Dumien, 76, bookmaker and known in French music hall circles as a "barker" of making money prizes during the past 40 years. First lessee of the Olympia (Paris) and previously interested in the Folies Bergere.

Palm Beach

(Continued from page 52)

socked from table to table and out the door.

Sally Phipps here from the coast touring in Coral Gables. Visiting aunt.

Olive McClure switched from the Roman Pools to Dealville.

Ann Pennington returned to New York after a week at the Roman Pools. Overcast weather during her stay which she said was a real rainy day. Monday until Thursday here so cold nobody ventured into the pools. A well known man asserted there were more ultra violet rays in the sun during the week-end than on any warm day. This week-end weather was splendid. But water cold.

George Olvany and Murray Stand chinning in one of the clubs here. George sits on the ringside in knickerbockers.

Marion Harris closed at the Floridian.

Jack Mills and wife here to spend the winter.

Christo getting a rep as a speed maniac here. One sees him spurring the horse and men dodging the traffic at a 60 gal to get to Viking field to do barrel rolls and stunts. Always thought such a seafaring entrepreneur!

William K. Vanderbilt departed north on a peppy sojourn in Palm Beach and Miami Beach.

Sylvia Froos opened at the Floridian. She is a blonde. Smile to moment when she sings, and little class in attire. But the voice is a five night wail.

Helen Werley, statuesque blonde, also at the Floridian. Able work for girl exhibiting spins, whirls and kicks.

Theodore, Enrica and Novello are in the Embassy, Palm Beach, dancing.

IMPORTED CIRCUS ACTS FOR RINGLING'S SHOWS

A whole boatload of European performers is due to arrive in New York about March 24, a few days before the opening for the Ringling show in the Bronx. These acts will be assigned to the different circuses controlled by John Ringling. Among the arrivals will be the Eight Paladys, acrobats from Germany; Seven Arconis, teeter-board acrobats from Germany; Seven Cervantes, another group of teeter-board acrobats, also from Germany; Manger Troupe from France, the Juliettes, four-people high perch act from France; Swartz family of riders, four, from Sweden; Adonis Troupe, three-people perch act from France; the Raltons, three equestrians from Belgium, and Wilno, cannon act from Germany.

All of these acts are coming to America. The inclusion of the exception of Wilno, over last year. None will play the fairs later in the season, performing exclusively with the Ringling-owned circuses.

S-F with Mix

Chicago, March 11. Tom Mix is heavily placarded to open with the Sells-Floto Circus at the Coliseum for 16 days, starting March 28.

After that the wild west act on the show will be at the local Stadium for another run of 12 days, commencing April 16.

Gives the combo 28 days in Chicago at the opening of the season.

OUTDOOR NOTES

Fred Buchanan visiting the Ringling office in Chi.

Frank Talbot, who used to have the Hippodrome in St. Louis, is with the McConnell Co. in Chicago. McConnell will put on the specs for the 1933 World Fair.

Max Linderman will open his Bernard Greater Show at Petersburg, Va., about April 15 and work north from that spot.

Frank Braden, ex-circus p. a. is being sent to the States as general p. a. of the Fox-Poll Circus.

B. S. McCarthy will return as manager of Grandview Park, Singac, N. J.

Fred Worrell's contract with the Ringlings expired March 1, and not renewed.

John Ringling carried an ad recently in the Chi "Journal of Commerce," wanting to buy all outstanding stock of the American Circus Corp.

Tilroy's Steeplechase Park, Coney Island, opens Easter Sunday, April 20. Luna Park will not open until Saturday, May 17.

The Boston Hotel, one of the oldest of the coffee-fine houses on Surf avenue, Coney Island, is going to talkies this season. Still with coffee.

Fred Buchanan, approved as head of the new circus combine to embrace all independent circuses. Backing bankers visited La Grange last week.

Hobson family, riders, will be with Robbins Bros. this season.

John T. Wortham carnival big in Cal., is way off this season. General conditions blamed.

Six baby lions born at Peru, Ind., last week.

Earnest "Rube" Liebman, with the Robinson-LaVella fair office in Chi., will promote this summer for the Rice-Dormer carry. Still keeping fair connection.

Paddy Harmon's three sheets in his campaign for Cook county sheriff read: "Do not vote for me unless you want law enforced."

White City Park, Chi., keeps the folks coming in the winter weather. Five night wail. Proving a draw in the dance-hall.

Rhoda Royal will be equestrian director this season for the Christy circus.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

Belmont

Show weak, with only two or three acts holding it up. Flo Jordan and Boys opened with a weak turn. Richards and Rita wasted time in comedy talk with Rye, Scotch monologist, doing the same. Almond and Gray Sisters, delivering 20-year-old material, have old style dancing routine. Doyle and Shimer, together again, stopped the show with songs. They have an easy and pleasant delivery which can't miss. Joe and Willie Hale standard with comedy juggling; the big ball closing the punch of the act. "Speedy Feet" was a wobbly dance flash, six girls and one boy. Ford Hanford and Co., formerly Hanford and Myers doing Weamer Bros. backwoods routine. Two men and two femmes, managing to get some of the Arkansas hoke across.

Girl Radio Band (10), have minor possibilities. Gals can play, but material, routine and pacing weak. Act could use a couple of enterprisers.

"Playing Around" (FN) on screen. Business excellent Friday.

Englewood

Page and Class, man and girl, tight-wire dancing act, opened the 10-act show last Tuesday night (March 4), and had difficulties with the band. Girl's toe walk on the wire didn't go over; a lively dance by both substituted. In the deuce Lucy Bruch, tiny violinist, was nearly ruined by the pit pianist's accompaniment. Miss Bruch shouldn't stretch her numbers and might improve her bird imitation with less flourish and without the piano. Joyce Lando and Co., small flash, three girls and boy hoovers, perform from every act known; just another flash. Warren and Inman, hoke team, have the right idea in the girl's hysteria and stage fright, but chatter is cold. Dance Bits, another flash, needs attention. Girl acrobatic dancer has flashy routine. The collective number with the curtain half raised should be out.

Alice Mack and Fay, dropping the

former team name of Mack and Sullivan, were sixth with their usual song and xylophone routine. They worked under difficulties. Miss Mack's partner just recently leaving the hospital. Familiar hoke of Billy Hall and Co., laid in a hotel bed-room, brought the customary laughs. Little Joe Warner, Hebe radio figure in WENR's "Smith Family," still a disappointment on the stage and should substitute newer material.

Davis and McCoy, man and woman hoke act, did very well here but should brush up on their material. Good stage presence. Speedy Feet, new dance flash, five girls and a boy, has little to offer other than the lad's hoofing. Poor ballet by one girl should go out. Settings good but continuity weak.

Show completed with "Playing

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated
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Around" (FN), and Pathe News. Business capacity.

Marshall Players, dramatic stock, have closed at Central, Ill.

Bryn Mawr, northside grind, purchased by A. Togare.

Empress, southside former mutual stand, switches to rotating stock burlesque March 23.

Publix-B & K. have acquired a site at 63rd and Halstead (the Little Loop), and will start construction of a 3,500-seat house shortly. Straight picture policy, with stage ready in case.

Road route for Mitta's revival of "Sarl," which leaves the Illinois end of this week in at present limited to Detroit, Cleveland, and Cincinnati, in that order.

BOSTON

A fire scare in the Dudley theatre, Roxbury, last week caused a near panic.

Members of a girl orchestra playing a dance hall over the Wakefield police station were robbed of their handbags as three cops stood near the hall entrance.

Because her photo has been used in ads without her consent, Ruth Fowler, Somerville, has sued the Wilson School of Photography, Cambridge, and the Hall School of Photography, East Orange, N. J.

The "Wig and Mox" Club of the "city of Pennsylvania" attended the Copley theatre production of "Ghost Train" in a body.

DENVER

By J. A. ROSE
Aladdin—"Green Goddess."
Tabor—"No, No, Nanette"; stage show.
Denver—"Vagabond King"; stage show.
America—"General Crack."
Orpheum—"Lady to Love."
Radio—"Dynamite."
Broadway—"Gree's Players" (2 days).

Charlotte Greenwood in "Mebbe" will be at the Broadway March 24. Comes from Frisco and jumps to Chicago from here.

Virginia Van Elton appeared at the Orpheum alone this week as Karen Jansen being ill in Salt Lake City.

Fox Denver office copped the cup

for highest score during Grainger week. Fourth prize won by it in past year. R. J. Morrison, manager.

Tony Yale, local, goes with Bob La Salle Public unit.

J. B. Rush of Chicago has incorporated The Denver Plunge to erect swimming pool.

George Barnes, Hazel Whitmore and Ralph Lee, formerly of Denham stock, are at the Orpheum in "The Outlaw."

A new orchestra is on the stage at the Tabor with Philip Romeo as leader. Archie Warder, local boy, m. c.

BIRMINGHAM, ALA.

By ROBERT H. BROWN
Alabama—"Vagabond King."
Ritz—"Let's Go Places"—vaude.
Strand—"Kibitzer."
Empire—"Bally."
Trianon—"Party Girl."
Gala—"Slightly Scattered."
Fountain—"Fountain Stage Show."
Orpheum—"The Great Escape."
Temple—Flaming Play.

"Vagabond King" premiere Friday night at Alabama was fair. The house, seating 2,800, did about \$2,200 at \$1 top. No paper. Picture

CLEVELAND

By GLENN C. PULLEN

Sullivan—"Rogue Song."
Hipp—"Happy Days."
Palace—"Wedding Rings"; vaude.
Allen—"A Lady to Love."
State—"Not So Dumb a Unit."
Cameo—"Girl From New York."
103th—"Hot for Paris"; vaude.
Ohio—"Hesper."
Hanna—"Bird in Hand."
Play House—"Tomb of Unknown Soldier."

Columbia, burlesque house, instilling talkers. Gully, opened new policy this week.

Gene and Glenn, WTAM radio singers, signed by Frank Hines as next week's headliners at Palace.

Tiffany's local exchange has withdrawn from Cleveland Film Board of Trade.

Delayed baggagem and scenery forced Rosita Moreno's act to miss four performances at Palace.

Frieberg Passion Play, in English, booked for Public Music Hall, April 1, auspices of Al Kovan Shrine.

Jack Dempsey, acting as m. c. this week for Ohio Sportsman's show, announced he may make talker of Mack's "Six-Ounce Love" for M-G-M after his vaude tour.

Corwin Collins, now assistant manager at Keith's 105th.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Undertow."
Davidson—"Papa Juan" (Oils Skinner).
Garden—"Green Goddess" (2d week).
Gaiety-Burlesque (Mutual).
Majestic—"The Great Kibitzer."
Merrill—"Kibitzer."
Palat-German stock (Sunday).
Palace-Orpheum—"Second Wife."
Riverside—"Officer O'Brien"; vaude.
Strand—"Happy Days" (2d week).
Wisconsin—"Burning Up"; stage show.

Roy Dieterich, new master of ceremonies at the Wisconsin.

Ernest Fox, formerly at the Palace-Orpheum, now assistant at the Fox Strand.

Fred Meyer, Universal head and manager of the Alhambra, taking the baths at Waukegan.

Sam Brown has gone to Appleton as manager for Affiliated Theatres.

Burglars robbed the Granada theatre safe last week of \$39.

OTTAWA, CAN.

By W. M. GLADISH

Three Pantages theatres in Canada now sport new names; Pantages, Hamilton, now the Palace, the Pantages, Vancouver, B. C., is the Beacon and in Toronto is the Imperial.

Ambrose Nolan, general manager Nolan Theatre Enterprises, is supervising the installation of Magnoscope full-stage screens in various theatres of Ontario. Nolan claims he holds patent rights on the screen in Canada, United States and Great Britain.

In an address before an Ottawa service club, Oscar O'Shea, manager Embassy, declared box office returns showed the people more interested in the quality of pictures than who was playing in them.

"Blackmail," first British all-talker to play here, has standup crowds at the Avalon week of March 1.



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(Giant-Vaughn Players (stock) find pickings slim and may close up at Brundage to open at Lincoln, where some of Lincoln's 5,000 students may give them a break.
Table Rock, Neb., theatre built recently badly damaged by fire.

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"East of Suez," with Lenore Ulric, is in for four weeks only at the Belasco. "June Moon" due to follow.

"Journey's End" will play through Arizona and Texas after all, following several weeks of coast dates.

Clarence Laws, manager of the Campus theatre, Berkeley, Cal., won the first prize of \$250 in the exploitation contest on "Welcome Danger," \$500 in cash prizes were offered by Fox West Coast Theatres and the Harold Lloyd Corp. Second and third prizes went to H. A. Gillespie of the Yakama theatre, Yakama, Wash., and Doug Kimberly of the Rialto, Tacoma, Wash.

Fox West Coast Theatres will spend \$60,000 in rebuilding the Queen theatre, Denver, partly destroyed by fire recently.

With RKO western initial shows now starting to hit here, State, Long Beach, will be entirely locally booked out of the RKO office here. House, indie owned, has been using on the average of two acts on a full week, coming from switches made in the regular Keith bills.

Eddie Moran is staging the dances for Fred Waring's "Rah Rah Daze," at Alhambra.

Ted Henkel signs on from Auckland and he is conducting a 30-piece orchestra on the stage at the Civic theatre.

J. J. Franklin elected to another board of directors. The 223 Club called him in to replace A. M. Brindinger, whose U. A. studio managing keeps him overtime.

When H. O. Hoyt, former owner of the Strand Theatre, Long Beach and known on the coast as a tab producer, sold out his theatre and quit the show business two years ago, it was said he was pretty well broke. Hoyt managed to keep a small parcel of land near the beach. Oil was found on the property adjoining his lots. A few days ago he sold what appeared to be

a bad realty investment for \$500,000. Barbara Bronell, in the Ken Christy sketch, replaced by Verna Mercera.

Forrest Taylor rejoins the Savoy Players, San Diego, March 17. Anne Berryman is another who has returned to that company.

A. La Shelle succeeds Tom Reid, resigned as manager, Avalon theatre, Avalon, Catalina Island.

The Home theatre, L. A. has sold to Swan & Fisher, Inc., by C. C. Potter.

Jack Berman purchased his partner's interest in the Meralta theatre, L. A.

Edward Fletcher now manager Fox West Coast Palace.

Fox West Coast theatres have closed the Park, Cape Girardeau, Mo., and the Scott theatre, Jacksonville, Ill.

OAKLAND By WOOD SOANES

Charlotte Greenwood, booked for a single week at the Dufwin, has gone into her third with Indica. Her first show, "The Dufwin's No" will run one or two more. The Dufwin sees 1,200 and the top price is \$1.25.

"Solidarity," set to follow with Dale Winter, has been withdrawn. The next will be May Robson in "Helena's Boys."

The Fulton reopens March 24, with its first road show, "Journey's End." The play had a long run in San Francisco and is now in Southern California. There have been no road shows here since "After Dark," flopped, at the Fulton. Street, the financial loss putting W. A. Russo out of business.

Thoda Corcoran has shifted plans to start a producing theatre for new play try outs each season with professional casts and will cooperate with Stanley MacLewie who operates the Players Guild in San Francisco. The Guild starts its first season at the Victory Theatre in Frisco. The opening will be "Caponsacchi."

Two new theatres planned for Healdsburg, Cal. The T & D Junior chain, owner of the California and Cline there, has acquired the Liberty, formerly under lease to Adelman, and the Redwood Theatres, Inc., has started work on a new house.

The University of California Players produced Langer's "The Camel Through the Needle's Eye." They plan to revive Tom Taylor's "The Ticket of Leave Man," March 21-22.

Amateur productions last week included "Love-In-A-Mist" by the College Women's Club of Berkeley here at the Women's Club and "Go Easy Mabel" by the Theatre Mart, an Oakland group.

SAN FRANCISCO

By WALTER RIVERS

Police Captain Layne was checked-in in his campaign against the Green Street theatre last week when Sid Goldtree, a restraining order, from Superior Judge Johnson, pending a hearing for a permanent injunction, Goldtree and cast of "The Peephole" zippy Viennese farce, were arrested by Layne, but subsequently got an acquittal by jury. The next night Layne raided the show again.

May Robson came back last week from Honolulu and rejoined Henry Dufy forces. She started rehearsals of "Helena's Boys" immediately and

will open in Oakland.

Fox Senator theatre, Sacramento, has cut out Fanchon and Marco Ideas. Entire shows will be on screen.

Phil Freese, vaude and club booker, has bought the Majestic, Benicia, Cal., and installed sound. Opening April 2.

Al Luttinger, New York stock producer, here last week, his first visit in 15 years. He started as an actor in the old Grand.

Elsa Flach, German film actress, back from a honeymoon in Honolulu with her husband, Alexander R. Carqueville, Highland Park, Ill., manufacturer, departed last week for the east.

Mrs. Norman Dawn (Susan Denis), wife of Australian film producer, sailed on the Ventura last week for her home in Sydney. She took complete equipment for making sound pictures to be installed in her husband's studio.

George Holland here to do advance work for his own production of "June Moon," coming to the Geary soon.

A new racket involving his theatres has been uncovered by A. M. Bowles, local division manager for Fox West Coast. He has launched an investigation.

The game is worked in the form of a purported press credentials card which reads: "Official West Coast Press Service, Press, Newspapers and Periodicals. The bearer . . . is an accredited representative of the service and any courtesies shown him in gathering news will be highly appreciated. At the bottom of the card, official in appearance, are two signatures printed in script type as follows: "Harvey H. Bowles, Special Service, E. W. Franklin, Managing Director."

The cards first made their appearance in Fresno, Cal., where it is alleged holders said they had bought the pasteboards from a man whose identity could not be learned. The buyers were evidently under the impression that the cards would give them free admittance to West Coast theatres.

SARANAC LAKE

By "HAPPY" BENWAY

Fred Rith, Chas. Hagodon, Thomas White, George Harmon, Oscar Loraine, Nellie Quayle and Allice Bagley, show improvement on x-ray tests.

Mrs. F. A. Martine, New York, visited her son, Jimmy Cannon, and her sister, Mae Armistage. Both doing well.

Fred Rith, formerly of 64 Park avenue, now resides at the 30 Park avenue San.

Saranac getting usual tricky weather, nothing to see a change of 60 to 40 degrees in temperature every 24 hours.

Frank Garfield, now at 9 Front street, N.Y. Annex Cottage, doing well on limited exercise.

Russ Kelly received news of the death of his aunt in Philadelphia recently.

Joe Donnattello taking the "cure" here for the past six months, goes to Fort Lee, N. J., where he will continue the rest period.

Alice Carman, a bed patient at 52 Park avenue, continues ill. Drop her a line.

Weekly Passing Show
Namba walking around, a real surprise. . . Eddie Voss doing leather tooling. . . Oscar Leone gained 20 pounds. . . Harry ("Pop") Barrett calling daily on patients; eighty years young and still standing out laughs. . . George Neville serious setback causing a loss of 25 pounds, now up and around, a wonder comeback. . . The sunbather of Saranac, Dorothy Jolson, staging comeback. . . Charley Bordley looking his best. Leah Temple, okay, taking "cure" on the porch.

LONDON, CAN.

The Capitol, first talker house here, is being remodeled.

The Patricia theatre (Indie) wired by the Northern Electric Co., reopens March 10.

A vaude troupe playing Loew's

first half had narrow escape when its car was hurled into a snow filled ditch on Provincial highway (No. 2), a few miles east of here. All played their shows on regular schedule.

A tough year for the Grand Opera House (Indie) started since a few weeks before Christmas.

No trace yet of gunman who stuck up Leo Seibt, assistant manager Loew's, four weeks ago and obtained \$270.

Local night dancing restaurants hard hit Tuesday and Friday nights owing to midnight shows staged at Capitol theatre, which continue to draw capacity crowds.

ROCHESTER, N. Y.

By DON RECORD

Lycium-Dark.
RKO Palace—"Oh, Yeah!"; vaude.
RKO Temple—"It's a Great Life."
RKO Madison—"The Byrns of Broadway"; vaude.
Fidelity—"Caribbean King"; vaude.
Regent—"Slightly Scarlet"; vaude.
Victoria-Dark.
Saratoga-Chance.
Family-Change.

Russell Carey, manager RKO Palace, takes charge of Temple, John Appleton going to Palace as assistant to Jacob Golden.

Adelphi theatre, Franklinville, goes W. E. sound as village board takes ban of Sunday shows.

Richard Betts now organizer at Leno's Rock, playing at noon before sound program starts, offers to play any request number entirely by ear.

Robert A. Siote now managing director of Eastman, and Ralph Ayer, assistant, advanced to house manager.

Walter Knopf, former manager Thurston (neighborhood), takes charge of the Anett.

Victoria theatre, closed before holidays, may reopen as sound house.

Arthur L. Morris, manager Little theatre, appointed manager of Buffalo Little theatre.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatfoot—"Hot Chocolate"; vaude.
Majestic—"In Command."
Jamaica—"Maxine."
Broadway—"I Want My Wife."
Brooklyn-Dark.
Folies—"Street of Chance"; stage show.
Grand—"General Crack."
Fox—"Happy Days"; stage show.
Levy—"The Great Escape"; vaude.
Orpheum-Picture.
Star-Dark.
Gayety—"Ginger Girl"; (Mutual bur).

Three troupes here this week: Richard Bennett in "In Command" at Majestic; Chrysalis Herne in Mayfair at Jamaica and "I Want My Wife" at Boulevard.

The play said to be based on the Rothstein shooting is coming in next week at the Boulevard. Called "Room 34" with Inez Noron and Roy D'Arcy in the lead roles.

Joe Bonomo, Coney Islander and serial screen star who once upon a time won an Apollo contest conducted by a tabloid, was married to Ethel R. Newman, of Hollywood. Ceremony performed in Coney Island. Bonomo is at present in vaudeville.

Announced 12,000-seat arena at Coney Island to cost \$500,000. To be called Brooklyn Velodrome and backed by Vincent Mollella as president and Charles Turnville, director. Turnville was once associated with the Rhode Island cyclotron race.

One other stadium in Coney Island, in a moribund state for years.

Scotty MacGregor is again to be associated with Luna Park, Coney Island, this summer as publicity director.

The broadcast tieups on Tuesday night from the Brooklyn Farm-mout over the Columbia Broadcasting stations has been abolished.

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By HARDIE MEAKIN

National (Erlander-Maple) — "Month in the Country" (Theatre Guild); next, "Vanity Fair."

Pictures

Columbia—"Told No.".
Earle—"Loose Ankles"; Nick Lucas.
Fox—"Happy Days" (12 week).
Met—"Street of Chance"; vaude.
Palace—"Not So Dumb."
RKO—"The Case of Sgt. Grisham" (22 week).

Town getting great for holdovers in picture houses. This time last year if a picture was held over it was almost front page copy. If they don't now it's that. Always two or three of the houses are playing second and third weeks.

Fox holding over Fanchon & Marco's "Screenland Melodies" Idea this week with "Happy Days" (screen).

Alexander Callam, former musical comedy player, at the Fox as m. c., is to remain indefinitely.

Clifford Brooks, former Anne Nichols stage director, is back here to direct Steve Cochran's stock at the National, opening March 31.

Civic Auditorium has Robert Downing in "Damon and Pythias" and "Ingomar" week March 17.

"Vanity Fair" (George Wintz), with Cecil Dean and Ole Mayfield, in the National next week at \$2 top.

BRONX, N. Y.

Rudolph Kramer, assistant to Joe Leo, has been appointed Bronx district manager of Fox Metropolitan Playhouse. Kramer started as assistant treasurer at the Audubon.

Symon Gould, of the Film Arts Guild, is seeking a location here for art pictures.

Luxor, Consolidated Amusement Enterprises, plays the German talker, "Because I Love You," Saturday midnight for a single performance as an experiment. It draws it will be generally played over the circuit.

Windsor, subway circuit house, thinking to divert some of the crowds from the pictured Vagabond King. The house, booked George Wintz's road company of the stage production. Didn't draw.

Vilna troupe, Yiddish legit, will not renew for next season at the America theatre.

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HOTELS FOR SHOW PEOPLE

LOUISVILLE, KY.

By RICHARD B. GILBERT
Alamo—"Evidence."
Anderson—"Wedding Rings."
Brown—"The Grand Parade."
Blaine—"Dangerous Woman."
State—"Annie Christie."
State—"South Sea Rose."
Ritz—"Lafayette's Burlesque (stock)."
Gaiety—"Matt Kolb's Burlesque (stock)."

Irene Doyle, 21, Paducah, Ky., awarded first honors in the state contest last week at the Madrid ballroom.

Fred Bartow here for two weeks doing special publicity for "Anna Christie" and "The Rogue Song."

Flynn T. Stubblefield, manager of the Hippodrome and Liberty, this week becomes manager of the Strand, succeeding Kenneth T. Collins, transferred to the Apollo, Indianapolis.

J. Johnson Musselmann, in charge of the Hippodrome and Liberty, Terre Haute, since last September, will again manage the Alamo here.

Col. Harry E. Long, manager, State, to be transferred to Loew's in Syracuse, N. Y., replaced here by William D. McGee, former manager Mark Strand theatre, Syracuse.

George Hunt, formerly with State and Kentucky theatres, Lexington, Ky., is now floor manager at Loew's, replacing Robert Senef, now assistant manager Loew's Columbus, O. theatre. The State and Kentucky were recently purchased from the Whitlow (local) interests by Public.

PITTSBURGH

By HAROLD W. COHEN
Alvin—"Follow Thru."
Nixon—"Vanity Fair."
Nixon—"Cat and Canary"; (Share Stock).
Academy—"Burlesque (Mutual)."
State—"Such Men Are Dangerous"; stage show.
Fennell—"Dangerous Parades"; stage show.
Aldine—"Lone Star Ranger."
Warner—"Song of the West."
Wright—"The Melody Man."
State—"Murder on the Roof"; vaude.
State—"Slightly Scared"; stage show.
Shirley—"Sergeant Briscia"; (24 week).

Pictures which click at downtown Stanley in future will play second run at Enright (Warner) in East Liberty. First will be "Son of the God" in fortnight. Enright has never played second runs.

Edith and Maurice Caranas, formerly at Plaza, now at Nixon cafe during Ben Bernie's engagement.

Dewey Bergman's band has left Winter Garden Roof, atop Mayfair hotel, for Flotilla Club, which will be renamed "The Show Boat."

Stanley to have Take-a-Chance Week beginning Friday. First time stunt has been pulled around here.

Jerry Mayhall now in complete charge of producing stage presentations at Enright. Came here two years ago with Phil Spitalny's band.

NEWARK

By C. R. AUSTIN
Brood—"The Old Maid."
Brood—"New York Nights."
Brood—"Blaze of Glory."
Rialto—"The Sky Hawk"; (24 week).
Capital—"General Crack."
Proctor—"Officer O'Brien"; Vaude.
Proctor—"Proppers Thru"; Vaude.
Empire—"The Bohemian" (Mutual).
Orpheum—"Hallelujah."
Eddie Dowling, whose "Blaze of Glory" is at the Mosque, is doubling here and at Jersey City, appearing at one matinee at the Mosque and four shows at the Stanley, Jersey City.

The Little theatre opens March 14, "Shiraz," "A Dog's Life" and shorts. Opens at 11, with 35c, 50c, 65c the regular nickel thereafter, Saturday and Sunday 75c. Coffee and cigars are promised. State's J. Whitmarsh is managing director and Zelema M. Smiley organist.

In addition to Publick units the Branford is keeping Nancy Kelly as the m. c. as a regular part of the program.

Sol Schwartz, formerly with Keith's, now at the stage of the Central, J. C. Bill Sullivan goes from the Central to the Ritz, J. C.

"The Vagabond King" is getting \$1, with 75c. mats. at the Rialto. This is the highest price charged for a picture shown in Newark for years.

Nick Lucas appears at the Branford April 4. Helen Kane has been booked for eight weeks by Warners and is due at the Stanley, J. C., shortly.

MONTREAL

Hu Majesty—"Blossom Time."
Palace—"Sixty Six."
Capitol—"Sacred Flame."
State—"Slightly Scared."
Princess—"Lammie."
Imperial—"The Other Tomorrow."
Orpheum—"Mexican Rose."
Strand—"Double Bill."
Roy—"Verdure" (24 week).
Empress—"Double Bill."
Gaiety—"Burlesque (Mutual)."

The new theatre Guild of Montreal, Inc. formed this week, will produce first play, "The Perfect Alibi," at Moyse Hall, end of March. This hall is attached to McGill University, which is also behind scheme.

United Amusement Limited, operating 14 theatres in Montreal, opened new house in west end last week. It plays second runs. Next week the Maisonnette opens in east end of city.

Censors more than severe here lately. A number of picture successes were so mauled as to be unplayable and "Panic" was particularly intelligible for same reason. Exchanges refusing pictures before showing to censors, being pretty sure they will not get by. On the other hand some pretty raw talker stuff has been passed and only cut out complaints received following third-run in outlying theatres.

Howard Conover, manager, Imperial theatre, in hospital with kidney trouble.

Palace Movie-Grand contest winner, Cecile Rostand, banqueted last week and sent off on return trip to Paris via New York.

BUFFALO

By SIDDLEY BURTON
Buffalo—"By Their Own Deeds."
Century—"Vagabond King."
State—"Lone Star Ranger."
Lafayette—"The Melody Man."
Gaiety—"Burlesque (Mutual)."
"Follow Thru" at the Teek last week did well at \$3 top.

Reported Shea Operating Corp. has purchased property at River-side and Tonawanda streets to build another community theatre. Vincent L. Shea's general manager, denied rumor.

Many Buffalo picture houses using "two-for-one" in the neighborhoods weekly. The Gaiety (Mutual) passed them out for Monday night's show.

Schwab & Mandel "New Moon" last night at the Teek. May close the local legat season.

The Black Rock Businessmen's Association entered a formal protest against the Schine Enterprises, Inc., for failure to open the Jubilee theatre, the house, under lease by Schine from Councilman J. L. Davis, has been dark a year, with business men contending it disuse derogatory to the community. About a month ago sound equipment was started, but work discontinued, by Schine doesn't open the theatre the business men plan building a new house.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Empire—"Dangerous Players" (Stock).
Wingland—"Dark."
Keith—"Vaudeville."
Lowell—"Vaudeville."
Syracuse—"Vaudeville."
State—"Sacred Flame."
Paramount—"Street of Chance."
Eckel—"Such Men Are Dangerous."
Col. Harry E. Long has come from Louisville to manage Loew's State. He succeeds Charles Perry Cohen.
Col. Long for two years prior to 1928 was assistant general manager of the Schine Circuit, with headquarters in Utica.

Loew's State in suddenly booking "The Rogue Song" for a midnight opening Friday led to a nasty shift in pictures by Keith's. "Officer O'Brien," set to open Saturday, was pulled in favor of "Second Choice," with Conrad Nagel.

While the audience sat quietly in its seats at the Swan (downtown repeat) awaiting the feature, William P. Grant, operator, extinguished a fire that flared up as he was changing a reel.

Amos Leonard, Tiffany salesman, was injured in an auto accident on Colvin street hill here. Ten stitches closed gash in his chin.

Edward S. Kirkpatrick now assistant to Franz Westfall at Warner's Strand.

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DES MOINES

Casino—"Murder on the Roof"; burlesque.
Des Moines—"Son of the Gods."
Garden—"Hell's Heroes"; "In the Headlines."
Orpheum—"Vaudeville"; "Men Without Faces."
Palace—"Change."
Paramount—"The Laughing Lady"; "The West."
President—"The Skull" (stock).
State—"Ben Great Player."
Strand—"Tiger Rose"; "Wedding Rings."

A. G. Stolte, city manager, Waterloo, Ia., for Publick, has been named district manager for Waterloo, Cedar Rapids, and Marshalltown.

If Garner, Ia., is to have Sunday pictures they must be talkers, according to Mayor W. J. Barz, following the Garner election when Sunday shows were given a majority.

Fire damaged stage of the RKO house, Davenport, Ia., February 28, when an acetylene tank burst.

Auto show at the Coliseum record breaker in attendance and sales, 50,000 persons attending.

Jonathan Hole, juvenile, President stock, has come to Canton, Mo., to join the Hartman Players.

TOLEDO

Paramount—"Roadhouse Night" and stage show.
Fennell—"Son of the Gods" (24 week).
Vita-Temple—"Hit the Deck" (24 week).
State—"Harmony at Home."
Valentine—"Ship from Shanghai."
Century—"Mexican Rose."
Rivoli—"Dark."
Westwood first of Smith-Beidler chain of neighborhoods to go sound.

Ralph Phelps, radio editor of the "Blade," writing historical sketches on Toledo events for Jack O'Connor's weekly Vita-Temple broadcasts.

"Son of Gods" so far has exceeded gross of "Sally," Pantheon record holder, and in 30 day week.

Harold G. Neely, again manager of Gordon State Park, St. Marys, O. Contract between Gordon State Park Co. and Lake St. Marys Amusement Co. cancelled.

John L. Hatcher, former manager Metropolitan, Crovelville, is suing Vernon Lumber Mills, North Vernon, Ind., for \$15,000 for installation in theatre of alleged faulty sound apparatus.

Appellate court gets Portsmouth Standard, at \$2 top for opening day, and at \$1 thereafter. First time in five years for any Elm street house to get the \$1 gate.

SEATTLE

By DAVE TREPP
Orpheum—"Cave of Serpents."
Fifth Ave—"The Girl Said No" (stock).
Golden—"Golden" (24 week).
Seattle—"Vagabond King."
Rivoli—"Blue Movie."
Blue Movie—"Second Choice."
Fox—"Blaze of Glory."
Coliseum—"Untamed."
Coliseum—"Behind Masks."

Dave Helmsheoff, of the board of censors, who sold his Smart Shop in Seattle recently, has been appointed

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manager of Coliseum theatre by Earl Crabbs, Fox northwest manager. He retains his censorship position, the law intending one member be actively in show business.

Ted Gamble goes to Portland as RKO manager. Gamble started in show business here when a kid.

George Hood, former manager Metropolitan (legit) here, now manager for Henry Duffy's stock, Hollywood Playhouse, Hollywood, Cal.

"Dobbie" (Hugh Barret Dobbie), radio announcer, Shell Oil Company, in daily western broadcast, his radio, including Richard Jones, featured at recent Seattle auto show.

MINNEAPOLIS

Metropolitan—"Street Scene."
Shubert—"East of Sex" (Balmaine stock).
R-K-O—"Vagabond King."
Palace—"The Girl Said No" (stock).
Minnesota—"Street of Chance"; Pub. unit ("Mardi Gras").
Century—"The Vagabond King."
Nelle—"The Blue Murder Case."
Seventh St.—"The Case of Sergeant Grisham."
Lyric—"The Locked Door."
Astor—"Hard to Get."
Grand—"Hit the Deck."

Jane Cowell in "Jenny" booked to follow "Street Scene" at Metropolitan, has called. Shows closes after his Chicago engagement.

Florence Reed opened with the Balmaine stock (Shubert) last week, supplanting Gladys Hurlbut, who was in "Romance" last week.

Frank Burke promoted from the RKO publicity department to manager of President theatre in St. Paul.

DALLAS

By RUDY DONAT
Majestic—"Happy Days."
Palace—"Janglecrone Parades."
Palace—"The Girl Said No" (stock).
Old Mill—"The Aviator."
Capitol—"The Boy in the Woods."
Fair Park—"Chi Civic Opera."
"Vagabond King" opened at Melba (Publick), at \$2 top for opening day, and \$1 thereafter. First time in five years for any Elm street house to get the \$1 gate.
Dallas \$750,000 stadium is being financed, handled by "Phil" Frutkin, realtor. Will be built at Fair Park for football classics and outdoor attractions for annual Texas state fair. Complete about 1931.
"Vagabond King" opened at Melba (Publick), at \$2 top for opening day, and \$1 thereafter. First time in five years for any Elm street house to get the \$1 gate.
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E. H. Southern is touring Texas in series of Shakespearean plays.

LETTERS

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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVIII. No. 10

NEW YORK, WEDNESDAY, MARCH 19, 1930

72 PAGES

NO BAD ACTORS ANY MORE

Communist Russia's Propaganda Strongest on Stage and Screen

Moscow, March 18.

Taking the position that one play or one film is worth 10 lectures in advancing the anti-religious views of the Soviet, the propaganda division of Communist Russia is concentrating on stage and screen production.

Semperanto theatre (left) here, managed by Anatole Bivok, actor, is offering a play entitled "Vassal." In it is a happy communistic farm in contrast to the old style baronial estate, which is pictured as fostering religious fanaticism encouraged by scheming priests.

Curious feature of this performance is that the dialog is all ad lib, rather than fixed by a script. Theatre argues this leaves the players free to interpret their own moods in the play.

Same anti-religious campaign is illustrated in a film entitled "Judas" which shows the monks (presumably of orders of the Greek church) misleading their followers while Red and White armies fight for the possession of the monastery.

A monk named Judas incites the people to support the White Army and the victory of that side is followed by orgy and plunder. Judas, enlightened by his experience, forsakes his church and turns Red. One sequence in the picture depicts to suggest fanaticism in religious ritual, shows the figure of a saint which is made to weep by means of the pressing of rubber water bags concealed in the figure's head.

From the same producing sources comes another picture called "The Island of Refuge" dealing with the discovery of a Siberian settlement, lost and isolated since the 17th Century, where religious beliefs and customs remain unchanged for the intervening 300 years, and are held up to ridicule in the screen action.

SMELLY TALKERS MAY YET COME THROUGH

Washington, March 18.

Pictures have sound and color now they're going to have smell, too.

John H. Leavell, Los Angeles, has a patent on the idea.

This is the official Patent Office description (No. 1,749,187):

"Method of and apparatus for presenting theatrical impression. An apparatus for supplying an olfactory impression in conjunction with a motion picture impression which comprises means for transmitting said motion impression to an audience; means for producing an odor normally associated with said motion picture impression; and means for expelling said odor into the atmosphere breathed by audience."

Hence if it's a garden scene you'll smell the flowers—if it's a stable you'll smell the hay!

Pent House Scenes

Hollywood, March 18.

New York pent houses are now being glorified with no less than six used in an equal number of pictures in production at the Hollywood studios.

Most of the current Gloria Swanson production, "What a Widow," takes place on one of the roof mansions.

"HIGH TREASON" HELD OUT AS PROPAGANDA

New York's Censor Board is awakening to a flood of propaganda pictures which have been slipping in from overseas. One of the first to be snared under the clean-up campaign is described as a highly seasoned British-made picture called "High Treason," which Tiffany had hoped to release.

Where a president of a peace organization shoots the president of a nationally organized country, after war has been declared, as the best means to retain peace is the preachment New York Censor Commissioner Wingate found in "High Treason."

Among other things Wingate recalls is one of the sub-titles as belching: "Lousey American States" or a line to that effect.

In this Tiffany importation munitions are used to stimulate war and a bridge over which a train is passing is blown up. Picture will have to be thoroughly re-edited and titled so that a different theme will be apparent before the New York State Censors will consider it.

While several glaringly iam pictures from Russia are now being shown, Wingate indicated that the more violent will be re-investigated.

Prayer-Opened Fair

Denver, March 18.

Colorado State Fair will be opened by prayer this year.

The Pueblo ministerial association has engaged Billy Sunday to preach on the grounds the Sunday before the exposition opens. Starts Sept. 15, and runs all week.

Local talent will be used for entertainment as much as possible but some professionals may be engaged.

'TEMPERAMENT' WITHOUT WORK

Producers Paying Little Attention to Acting End—Their Present Troubles with Directors and Authors—Talking Pictures

CAN'T AFFORD TO STICK

Few temperamental actors are left in the show business. They can't afford to be temperamental any more.

Gone are the days when a temperamental star was kept from season to season and pampered and cajoled into accepting a new play. Now even the best performers are lucky if they are given a thought for the new season. Actors have all come to see where they stand and have gotten down to brass tacks. Too many actors have nothing to do. Directors and producers know that (Continued on page 49)

Cow Milker on Stage

Francille, who milks a cow by radio, is being tried out by R-K-O as a possible first assistant. H. R. Emde is exploiting him for the circuit.

Besides milking a cow on the stage, Francille operates miniature battleships and an auto by radio control.

For street display he'll get a trolley car going by the same method.

Good or Bad Luck!

Chicago, March 18.

Jeff Stevens, owner of "Big George," wrestling ring, couldn't pay the layoff feed bills for his pet, so he gave "George" to the Lincoln Park Zoo.

Following day he had to turn down the first date offered in months, 10 days at the Kansas City Shrine benefit.

Thunder in Calif.

Hollywood, March 18.

Southern California, which still thinks lightning was just the name of a show, jumped two feet when a clap of thunder suddenly cut loose Sunday afternoon.

Four studio execs rushed out to see if Stage 7 had caved in, and nine claimed it was just a truck passing by.

Lightning struck on a back lot of Fox Movietone City, with slight damage other than destroying an old unused pool. Half of California still doesn't believe it.

Ruined by Grift, Carnival Goods Men Turn to Bridge Prize Trade

Funny Indeed!

Cleveland, March 18

Roger Imhoff, standard name and probably the only Irish act left in vaude, is laying off this St. Patrick's Day week.

Mr. Imhoff asks if that isn't funny?

'GET HOT' CRIER AS FLOOR SHOW AGITATOR

Broadway's latest in night life entertainment is the introduction of a "get hot" girl crier, who officiates in a floor production as a freak-assistant-mistress-of-ceremonies.

Her job is to keep the show boiling. A most essential requisite for the work is a dizzy brain. In the particular club where the new order of entertainer is current, the revue premiered a week ago. It is merely a repetition of all floor shows, except for this one original touch.

The show starts with the regular female m. c. taking the floor, while her assistant leaps on a piano, shouting "Tell 'em baby—tell 'em what they're goin' to see!"

Announcement is made of the first number—the usual parade. As the company of 24 promenades the assistant waxes delicious, crying: "Get a load of that baby with the red hair"; "how do you like that sweet little thing in the pink costume?" "Any minute now she'll take it off." "Boy, is she hot?"

Look!

Then follows a paroxysm of "Get hot gang!" "Gosh, oh gee; hold on to your seats and you'll see more on the floor than you could back in the dressing rooms. Hey, hey, get hot everybody."

That ends the first number. The regular m. c. announces the specialties and the assistant still on the piano bolsters all performances with "Get hot," which, odd to relate, results in hysterical work by everybody.

When the assistant herself is due to exhibit her own work, she has to be hotter than anybody else, otherwise she's flopping on the job. Night club revues poorly paced may find this innovation startling in accelerating tempo.

E. E. RICE PRODUCING

Elmer E. Rice, author of "Street Scene," the 3-1/2 Broadway hit, has decided to produce on his own next season.

W. A. Brady put on the Rice current hit.

The Vanishing American can soon do a two-act; he's apt to be joined most any day now by the Vanishing Concessionaire.

One of the biggest money-making departments of the outdoor amusement business is fast becoming sloughed through greed. When operated on the up and up there isn't a better income producer anywhere on the lot than the legitimate concession who gives out merchandise for a reasonable margin of profit, as witness many big operators who have become wealthy in the racket.

But today the concession is the poorest money-maker on the lot, and the concession supply houses previously catering exclusively to this type of itinerant merchant are now angling for other sources.

Prior to the St. Louis World's Fair in 1904 concessionaires were known as privilege men, and operated with chouses, at street fairs, grange picnics, on excursion steamers and at outdoor events. They invariably invaded the agricultural fairs and generally with flat joints, line-up stores, "big sizes" and every known kind of gimmick.

There aren't any more clumps on the average fair grounds. People visiting the fairs and the lots used to walk close to the joints and give them a play. Now they walk down the middle of the midway, looking for the rides and shows.

In the old days whenever they took a chump at a joint, they put a chalk mark on his shoulder or pinned a rose on his lapel, so that he was a marked man and the rest of the boys on the midway laid for him to take him further. But they've even cut out this practice, maybe to save the chalk and the roses.

ROYAL WEDDING FILM STOPPED

Brussels, March 18.

Europe's boiling political pot has caused disaster to another film. Showing of the official pictures of the wedding of the Belgian Royal princess to the Italian Crown Prince has been stopped.

They were on view only two days when the movie was received from an anti-Fascist element they would make trouble. Rather than risk embarrassment the theatre manager ended the engagement.

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Whole Town and Court Turn On Birmingham Censors; Tried to Stop "Party Girl"

Birmingham, Ala., March 18. A fight over orders of the local censor to ban "Party Girl," (Tiffany) has resulted in the Trianon, (Interstate circuit) having its local license revoked, the arrest of George Steele, its manager, and an order for the City Commissioner, Chief of Police and the Amusement Inspector, to appear before Judge George Snyder to show why they should not be held in contempt of court.

"Party Girl" was ordered out by Mrs. Myrtle Snell, City Amusement Inspector, Wednesday night after the picture had been showing three days. Then she changed her mind and allowed them until Thursday.

Friday morning the Trianon reopened with "Party Girl." A few days later the Chief of Police and Mrs. Snell appeared in Manager Steele's office and arrested him, with Vernon Reaver, City Manager of the Interstate, applied for an injunction. It was granted by Judge Snyder, when the Trianon reopened.

The City Commission, apparently not liking this move, ignored the injunction. It called a special meeting of the commission and a resolution revoking the license of the Trianon was passed. The cops hopped back to the Trianon and arrested two operators for operating a theatre without a license.

Cops Confer

The operators were ordered to cut off the machines. They refused. Cops put their heads together as good cops do when baffled and decided to call the city electrician, who stopped the machine.

The theatre was packed and the newspapers got hold of it. And what the newspapers didn't do to it. Picture spreads on page and banners in every edition for two days. "The Post" even got out an extra when the city chiefs were cited to appear before Judge Snyder for contempt.

When the operators were arrested for operating without a license the cops grabbed the print and made off with it. This again raised the ire of Judge Snyder. He ordered the film brought back to the theatre. However, a deputy cop got out and the clerk who held the combination to the safe. She had apparently vanished.

Came the dawn Saturday. At 10 a. m. the City dads, the Chief of cops and the City Amusement Inspector appeared before Judge Snyder. The case was postponed until a ruling shall have been made by the State Supreme Court at Montgomery.

The court issued a temporary writ of prohibition, citing the city bosses for contempt. Meantime another print of the film was rushed in and held in readiness to be shown.

Town With Theatre

The town's all worked up over it. No one seems to sympathize with the city. "The Age-Herald" editorially panned Mrs. Snell plenty for not viewing the picture until it had completed more than half its run.

What is worrying the Trianon right now is how it is going to open for business next week, without a license. Tiffany sent John Drennen, southeastern manager here to learn how and why.

Mrs. Snell admitted over the phone she is sorry over having started anything.

All in all it looks like a pretty good thing for Birmingham. The censors have been tormenting the theatres woefully for several months. The gag about an experience lesson is the best lesson may work here.

The city dads were sure worried and they aren't over it yet. They've got until April 24 to figure out a way, for then the case will come up again.

Trianon's application for restoration of license has not been acted upon. It remains closed and may have to keep dark until April 24, when the legal end is to be adjudicated.

The Ad Lib Test

Frank McHugh was in Hollywood on a vacation visiting Robert Armstrong at the First National studios.

He was asked to make a test, although he had at that time no intention to try pictures. McHugh was told to ad lib for a 75-foot run-off.

As the cameras ground he began to tell a drunk story. Evidently the suspense got the director and cameraman, for they let it run until the end of the story, 400 feet. On the strength of his method of telling the story he landed a term contract.

The story is a prize exhibit on the lot and is run off for the edification of the guests—the special guests.

KIDDING PRINCE'S SUIT MAKES FUN BUSINESS

Paris, March 18.

Trial of the suit of Prince Danilo of Montenegro against Metro-Goldwyn, in which he charges certain scenes in "The Merry Widow" film are damaging to him, has developed a situation for a stage farce.

The Prince's lawyer, Paul Boncour, ex-minister of the Socialist party, is compelled to uphold the tradition of royalty and the privileges of the throne.

Metro's attorney, Henri Robert, ultra conservative in political complexion, is required by the exigencies of the case to deride and ridicule royalty and all consideration of social caste that go with it.

Case was adjourned again.

Weather

Washington, March 18. Upon "Variety's" request the Weather Bureau has furnished the following outlook for the week beginning tomorrow:

Rain in the Atlantic states and light snow in the Pittsburgh and Cleveland area Tuesday night. Will likely end Wednesday morning.

Fair weather for a day or two will be followed by rain again Friday or Saturday (22), probably ending by Sunday.

Colder in the eastern section Wednesday with rising temperature Thursday and in the Atlantic states Friday.

Colder Saturday and Sunday.

London, March 18. April showers ahead of time, are alternating with sunshine. Heavy fog surrounding London yesterday afternoon affected all theatres.

Paris, March 18. Weather here has been mild in temperature, but with frequent light showers. Daylight saving starts here April 12.

Weather here has been mild in temperature, but with frequent light showers.

Daylight saving starts here April 12.

Radio Pictures has purchased the screen rights to the late Victor Herbert's "Babes in Toyland."

Price reported at \$50,000.

Radio has not set a date for production.

Helen Kane with Film

Helen Kane has been booked into the Paramount, Broadway, for a personal appearance, time and date with the showing of her new film, "Dangerous Nan McGrew," week of April 25.

Evalyn Knapp for W.B.

Evalyn Knapp, formerly in Pathe shorts in the east, has a term contract with Warners. Miss Knapp departs for the coast in three weeks.



CHARLIE ALTHOFF

"This man Althoff is clever."

San Francisco "EXAMINER."

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Roosevelt Hotel, Hollywood, Calif.

COSTLY STUDIO RUBBERNECKS

Hollywood, March 18.

With summer in the offing, studios are tightening on permits allowing newspaper writers and chatters on sets during production.

Colonies is a summer mecca for the writers, some on legitimate missions and others here for the sun but using the paper connection for lightenside purposes. Hard to sort the wheat from the chaff. Studios are getting tougher and tougher in this respect. Mission must be on the up and up and backed with credentials from the editors back home to get the boys and gals on now.

Excess figure that every visitor on a set puts them back during talker production \$100. One studio averaged 150 requests daily last year during the summer season. Without the stringent regulations the major studios could easily lose \$20,000 a day this way.

FAIRBANKS' "DAYS '49" AS WESTERN TALKER

Title of Douglas Fairbanks' next and the first talker western from United Artists is to be "Days of '49." Probably it is to be done in colors.

Story is by Fairbanks, writing under the name of Elton Thomas. Two main characters are Murietta, bad bandit of the gold rush days, and Lola Montez, forty-niner, one of the 12 in Bolt's book, "Twelve Against the Gods."

Dialog will be by Porter Emerson Brown and Jean Warner Benoit. United Artists has not released any westerns since William S. Hart's "Tumbleweeds."

Francis Marion's Salary

Culver City, March 18. Francis Marion has been given a new contract for one year by MGM at \$3,000 a week. She is to write an original which is the next for Lawrence Tibbett.

Tourneur's "Murder"

Paris, March 11. Maurice Tourneur has started making "Un Crime Au Music Hall" ("Music Hall Murder") for Pathé-Natan at the Joinville studios. Cast includes Gaby Morlay, currently in the stage "Melo," and Jacques Fresnay.

Negri's Talker Liked

Rotterdam, March 18. Premiere of Pola Negri's talker, "Street of Lost Souls" (reference is apparently to picture made abroad), had a successful opening at the Tuschinski theatre here. Newspaper comment highly laudatory.

Rossi Set on Coast

Hollywood, March 18. Herman Rossi, brought from New York by Universal to design the sets for "King of Jazz," has been placed under contract by that company. He will design all settings for the next year.

"Western" Cycle Around Again with Sound—50 Outdoor Films in Sight

FRED ALLEN
Talking Juggler
16 Mins.; One
(Jan. 4, 1918)

If Fred Allen is his right name he should change it, and if Fred Allen isn't his right name some one should tell what it was, for this Fred Allen has copped and copped until he may think he has an act.

But what he has is so well known along the big-time routes that the very familiarity of it must push him back on the small time, even though he could make the big time, which he might have done five years ago.

Though five years ago he would not have been able to cop what he has now. His first hit is the ventriloquist bit of Felix Adler, but he's not the first to take that (and some of those who have taken Adler's ventriloquist business have debarred themselves forever from expecting protection for anything of their own if they ever secure anything original). Allen walks on with a dummy, and with stagehands and orchestra does what Adler did so long, and may still be doing, the only difference being Adler used a live dummy and Allen carries an actual dummy, with the stagehands standing behind the drops or in the first entrances.

A real phonograph record is used for an imitation of a graphophone and Allen says it's an Edison. Later he juggles three or four balls, talking meanwhile about knowing there is someone in front, but not knowing who it is sitting, that he doesn't like applause and when failing in one trick, informing the audience they know who he is, which may be recognized by Edwin George.

A pair of wooden hands projected from the wings applaud him a couple of times. Toward the finish he says that as he can't take them on his encore he will do the encore before leaving.

When departing some slides are thrown upon the curtain, with pictures of Washington and Wilson and Allen bowing, while during the act an assistant dressed as a stagehand rudely removes a shawl, and then one of them around Joe Cook might think were suggested by his act, if not more closely connected with it.

Allen's iron ball and turnip juggling have been somewhat varied from others and could be almost termed new in these days, but he is merely a copy of what he has seen and has gone before him and will remain before him while he hangs on to his borrowed material.

Allen is a nutty talking juggler, and if he gets away with it, Allen is not near as nutty as the big time is. Sime.

Fred Allen's still with us, bigger than ever, and the "big time" is dead. Which the nuttier? Notice speaks for itself. Allen has become one of the theatre's best wit since starting to write own gags, for himself and others.

SAILINGS

March 27 (New York to London) George Pearson (Carmania).

March 21 (London to New York) Maslova, Frank Moss (American Merchant).

March 20 (London to New York) Sidney S. Cohen (Europa).

March 19 (Paris to New York) Paul Santo, Les Weller (Rotterdam).

March 15 (Sydney to San Francisco) Charles Monro, Fox executive (Sonoma).

March 14 (Capetown to London) Jerry and Baby Grands, Niobe, Ross and Goodwin, Three Apollos (Edinburgh Castle).

March 14 (New York to London) Harry Howell (Majestic).

March 12 (New York to London) Reid and LaVere, Johnny Hyman (America).

March 11 (Melbourne to London) Norah McManus (Naidera).

Hollywood, March 18.

Ever since Paramount's "Virginian" was declared an unusual box office maker no less than 50 westerns or the outdoor pictures have either been produced, are now in work or in the final stages of preparation.

Fox is given credit for pioneering the outdoor field in a big way with "Old Arizona," but its success was then looked upon by the producers as more or less of a freak attraction until Paramount verified the public demand with release of "The Virginian." Since then all doubt that westerns could not be revived has been removed from the minds of the film producers, who are responsible for the present cycle.

Universal cannot be classed in the group that waited to be shown, but kept on making its usual quota of westerns. When sound became practical it just changed the formula and added it, with the result that it has completed seven Hoot Gibbons and eight Ken Maynards with dialog and music.

A check-up shows since the beginning of the western or outdoor cycle last November that a total of 23 feature length pictures have been produced, nine are now in work and 21 in final stages of preparation.

PAR-PUBLIX AND '29 PROFIT READY APR. 15

April 15 Paramount will announce a net for 1929 of about \$15,600,000 and at the same time take action on the proposal to change the name of the company to Paramount-Publix, in accordance with recent directors' approval.

It is like the Paramount-Publix designation will be adopted by the stockholders.

Latest report is that decision on whether its talking shorts would be billed as "Public Shorts," "Public Entertainment" or under a similar title, is withheld pending outcome April 15 of plan to change the corporate name. Then everything would be Par-Publix.

Hoffman's Wife Remarried While He Was in Sing Sing

Harry L. Hoffman, picture machine operator, who was cleared of the murder of Mrs. Maude Bauer on Staten Island after the fourth trial, testified in the New York Supreme Court in a divorce suit against his wife, Mrs. Agnes Keating Hoffman, who did not defend the suit. He based his action on his wife's marriage July 8, 1925, to Frank H. Rankin. He heard about the marriage, he said, when he got a letter from Rankin's mother while he was in Sing Sing.

Rankin said he knew Mrs. Hoffman wasn't divorced when he married her, but was told by a lawyer that a divorce wasn't necessary, as Hoffman had been convicted of murder in the second degree and was serving a 20-year sentence. He lived with her only two months, he said.

A decree is expected to be recommended by Referee Vernon M. Savis.

Bickford Starring

Culver City, March 18.

M-G will star Charles Bickford in Joseph Hergeshelmer's "Tampico." It will also talkerize "The Crisis," by Winston Churchill, with Sam Wood directing.

Studio is also considering a remake of "Ben-Hur," but the foreign location stuff, which caused headaches on the silent version, will be out.

It's a weary world—but there are chairs in it!

Mrs. AND MRS. JACK NORWORTH
West 44th Street
New York

RAVENS STEAMING CRITICS

\$1,000,000 Unusual Film-Making Contract for Three Songwriters

DeSylva, Brown and Henderson, accompanied by their lawyer, Abe Berman, and their auditor, Harry Lieberman, left for Hollywood March 16 on a special car. With the song-writing team are their wives, Lew Brown's two children, two maids, chauffeur and a cook. Buddy DeSylva's chauffeur couldn't join the party, as he must spend the next two weeks in the Hispano-Suiza factory studying the new car, which will follow DeSylva to the coast.

Not only is the traveling style of the trio of imperial dimensions, but they go west to fulfill the most remarkable contract of its kind ever made. They will receive \$250,000 guarantee each for four pictures to be made within two years, alternating between Fox and United Artists.

They have sole authority in the making of these pictures, writing songs, story, choosing the title, cast, director and technical crew and doing their own supervising.

In the case of United Artists their contract mentions by name officials of that company who have no jurisdiction and cannot even go on the same set where DeSylva, Brown and Henderson are working, without their consent.

They have the right to reject the plot theme, but once accepted sole responsibility for the making and success of the picture is with the trio, who are not to be classed as songwriters but as independent producers.

Authority

Harry Lieberman, their auditor and business manager, in addition will be on the lot at all times to watch production cost, with full powers of access to the companies' books. Since their profit is in some measure based on the costs, DeSylva, Brown and Henderson also have authority over financial disbursements for props, sets, costumes, etc.

Prior to leaving New York negotiations were opened by Paramount to engage the trio after their Fox-United Artists' pictures are completed. In other words, two years ahead, in 1932.

DeSylva, Brown and Henderson, a writing combination for about five years and a publishing firm for three, have a record of nine consecutive Broadway musical hit scores, "Hold Everything," "Good News," "Manhattan Mary," "Follow Thru," "Three Cheers," "Flying High" and three editions of White's "Scandals."

All song numbers for the Fox-United Artists pictures will be published by their own music firm.

Leads in Person

Present intention of Joseph M. Schenck is to have Dolores Del Rio and Edmund Lowe in New York for the opening of Miss Del Rio's first talker, "The Bad One." U. A. wants the Rialto for the picture the last week in April or the first in May.

Billie Dove Going with Howard Hughes' U. A. Unit?

Hollywood, March 18. Upon completing "Devil's Playground," the last picture on her three-year First National contract, Billie Dove is reported leaving that company.

Expected to become a United Artists star via Howard Hughes Caddo unit.

Now in Greek!

Los Angeles, March 18. Christopher Phillips will produce "Alma Guacho" in Spanish at the Telefilm studios.

Patt Blais, Mona Ricks and George Rigas are in the cast. Henry Otto will direct.

Picture will later be made in Greek.

6-Month Old Actors

Hollywood, March 18.

Every Saturday morning is kids' registration day at the Central Casting Bureau. There's a hundred mamas every week trying to get youngsters ranging from six months to 17 years old into pictures. The only ones registered are the half-year-olds.

Four babies of that age were registered Saturday out of 150 children of all ages interviewed with their mothers. By the time a call comes in for any they'll probably be seven or eight months old and a g.

Six months is the youngest age permitted in pictures. Directors have to have them for new-born babes, but won't take a month older.

Ostend Goes for Jolson's Songs; Resort Lively

Paris, March 18.

Cabarets and cafes in Ostend are doing a booming business and credit is given to Al Jolson's "Singing Fool." Resort trade in the shore spot is ordinarily dull at this time of year and the situation is remarkable.

Cafe proprietors give the explanation that Jolson's "Singing Fool" stirs the French emotions with an emotionally agitated Frenchman reacting to wine and whoops.

The cafe trade is making its bow to the management of the local Rialto cinema where the Jolson film is current, and is packing them in. Silent picture places of the town are empty.

TUNED UP THORAXES FOR METRO STARS

Culver City, March 18.

M-G will use Dr. P. N. Marafioti, voice culturist, on its players, whenever necessary.

Studio sent out notices to all supervisors to submit names of those whom they thought in need of vocal improvement.

To date the list includes Marion Davies, John Gilbert, Anita Page, Catherine Dale Owen, and William Haines for speaking voice improvement, with Joan Crawford, Bessie Love and Catherine Mayfair for singing instruction.

Jim Tully a Filmer

Hollywood, March 18.

Conversation for "Trader Horn" will be written by Jim Tully, one of filmdom's severest critics. Metro nailed him this week.

Wodehouse and M-G-M

F. G. Wodehouse, writer, has been engaged by Metro for six months beginning May 10. An option is to the contract.

Wodehouse, now in London, was secured through Wm. Stephens of the Sidney Phillips office, his agent.

Molly Malone on Stills

Culver City, March 18. Molly Malone for six years leading woman for Buster Keaton in comedies, is now employed in the still department at M-G.

'COLLEGE COURSE' FOR REVIEWERS

7 Courses in Hays Layout With Plenty of Questions—Keeping Saps From Diplomas and Perhaps Bad Notices—Reviewers on Dailies Pointed For—Start Made on Coast

LESS BLAHED HOOEY

Will Hays' College for picture reviewers is the latest institution of film learning. No longer will pan-handlers and jacks of all trades be able to dignify their cognomen with "critic." The Hays B.A. requires knowledge on ins and outs in the trade, that many of the daily writers have never associated with the subject projected before them on the screen.

Less blah-blah in meaningless phrases and lectures replaced by knowledge will tend to make film editors persons of sound judgment. Any reviewer who finishes the course will be unable to pan any picture 100% since the curriculum safeguards itself with countless alibies.

There are seven subjects in the Hays College. These are augmented by several times as many incidental studies.

The Public Relations Department of the Hays organization is testing out the reaction of its college idea on west coast previewers. It figures that its western enrollment should include at least 150 women writers. The reason given for the reviewers' university out Hollywood way is subtly presented as "A little more wisdom, please." That's the catch-line for students.

Subject (1) concerns what reviewers "need to know concerning the producing end and the producers' viewpoint." This, expanded, takes in "commercial" considerations and how they dovetail with ideas.

Essentials for the critic's consideration at every show embody, in the second subject: "Classification of forms of drama. The author's intent and his success or failure in presentation. Forms suitable for different types of audiences. Success or failure in technique, photography, sound, color. Definition of terms, etc. They Do?

Under course (3) the picture is contrasted with other arts, such as: "Contrast between books, stage and screen craft. What do these arts do to the picture and what does the picture do to them? Dance, music, literature, costume, decoration, architecture."

The audience angle is considered (Continued on page 6)

Crazy Chicago Statistics—Yaps Stick To 2 Streets, Museums, Peep Towers

Standing Off Touches

Los Angeles, March 18. Actors at the Masques Club are leaving their names on the delinquent list after they have paid off.

They figure the name on the blacklist will scare off the boys who are about to put on the bite.

BYRD'S FEATURE AS TALKER OF SOUTH POLE

The talking newsreel matter shot on the Byrd expedition to the South Pole by two Par camera men, is to be strung together and released as a feature picture, with dates starting June 21, under present plans. Picture will measure between 6,000 and 7,000 feet.

Joe Tucker and Willard Vander Veer, Par newsreel photographers who accompanied Commander Byrd on his trip, sail from New Zealand next Monday (24) and will arrive in New York around April 15. Admiral Byrd will reach New York early in June.

Talker material on the Byrd expedition includes everything of importance from the start. Highlight is actual photographs of Admiral Byrd going over the South Pole.

INGENUE LEAD WANTED FOR FILM'S "WHOOPEE"

After two months of searching for an ingenue lead, Samuel Goldwyn's version of "Whoopie" is still without a player for that important role. Picture is scheduled for production starting April 17.

Dozens of girls have been considered for the part, played on the stage by Frances Union. None quite fills the specifications Goldwyn and Ziegfeld have in mind. Most of the hunting has been done in New York.

In many particulars the Goldwyn version will be a literal transcription of the stage musical. Ethel Shutta, George Olsen, Chief Capaulican and Paul Gregory, all from the original bill, will be screened. Eddie Cantor again stars. The Ziegfeld-Goldwyn hook-up calls for Ziegfeld stage shows to play but eight cities and be seen elsewhere solely as films. "Whoopie" closed Saturday in Cleveland.

Another difference will be in the score. It will be largely new and provided by Walter Donaldson and Gus Kahn.

Swedish Girl Swept Into Ocean, But Saved for Par's Film "Parade"

Hollywood, March 18.

Ernest Rolf, star of Rialto Revue, Stockholm, and his leading lady, Tutta Benson, are here to do an act in the Scandinavian version of "Paramount on Parade."

Rolf will also m. c. this version. It is the intention of the studio to bring other foreign players here to treat "Parade" in several other languages.

Rolf and Miss Benson will also do a short in Swedish before leaving here to treat the stage revue in Copenhagen April 20.

Swept Overboard Miss Benson reached here via the Canal after an experience in the Atlantic that far exceeds anything her p. a., if any, could imagine.

In a storm off Spain, Miss Benson was swept off the deck into the ocean, but as the crew was then taking the log she was able to swim to the sounding rope and hold on.

Losing her hold on the rope she reached a life buoy thrown to her. Efforts to launch a lifeboat were unsuccessful until 30 tons of oil were dumped overboard to calm the sea. Miss Benson drifted three miles before finally picked up.

Chicago, March 18.

Some interesting statistics were obtained when Nate Blumberg wanted to know what the matter was with business at the RKO Palace, only two-a-day vaudeville in the entire West. He discovered the Chicago theatre is the most patronized house by out-of-towners and RKO State-Lake theatre is next. Both are on State street, with the yokels seemingly never leaving that street.

Estimated that 80,000 out-of-towners visit the Art Institute on Michigan avenue each month and 90 per cent. jam the place if a special nude show is on.

Stock Yards and Michigan avenue divide 110,000 visitors daily.

\$8,000 by bus. (There are 170 bus lines into Chi.)

25,000 (estimated) in their own cars.

Annual Pilgrimage

Most of the lookers come from the Middle West and are drawn from 10,000 miles people who live within a radius of 300 miles. They look upon Chicago as their own town and come at least once a year to keep up with the newest in art, clothes and cattle; also to go places and do things.

Other facts are that: 4,200 go up in the Straus Tower monthly.

3,000 shudder in the long Wisley Tower.

2,000 rave over the skyline from the Tribune building. All at 25c. a gaze.

Biggest draw along Michigan boulevard is the Field Museum of Natural History. Last year 1,163,430 folks went through the turnstiles. 151,535 parted with 26c. The rest arrived on free days.

One of the strangest things about the visiting gang is that Woolworth's Michigan avenue store grosses more than any other dime store in Chicago. The figures show that though all the lookers have one in the town they left behind, they like to drift into a familiar spot.

Over 2,000,000 of the neck-stretchers make the Stock Yards yearly and pay 50c. to see the cows and pigs. Others go through free to watch a cow be put in a can. Most of the visitors at the yards are men.

Last year 1,178,000 people attended conventions in Chi. More than half of them walked the boulevard for exercise, window shopping and for a glance at others. The boulevard bellows traffic versus visitors.

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Sammy Cohen No Panic in Love, But If Leading Man with New Nose?

Sammy Cohen has red hair and wears sheikish kimonos, but otherwise he is a quiet, lovable lad. Never smoked until a year ago and his family doesn't know he does yet. He's afraid his family will find out, so he's trying to stop smoking. New York has been a help to him about this. At the United Cigar Store he has found a cigarette holder supposed to destroy nicotine. He does drink a little, however.

Sammy spoke of love. Seems the last time he was in vaudeville he hurried back to Hollywood, as he was love sick for a gal out there. That affair lasted six years and was a Hollywood record. But now he hasn't any girl and doesn't care when he goes back.

Not having any love affair of his own at the present time, Sammy discussed other people's. Lupe Velez and Gary Cooper have been in love for a pretty long time now, Sammy says, but he is sorry that Buddy Rogers has only had a few flirtations no grand passion at all.

Not So Loving

Neither has Richard Arlen had many love affairs as Sammy would have liked.

Sammy can't just understand why these leading men, who get so many opportunities, are not as loving as a comedian. If only Sammy were in their shoes. Oh, to be a leading man instead of a comedian! Sammy rather resents the intrusion of picture directors into Hollywood's romances. They have no place there, he believes. Besides, all the handsome leading men are enough for a comedian to compete with.

Incidentally Sammy is beginning to think that he might be successful in love if he tried plastic surgery for both his noses.

SAM SAX IN CHARGE OF WB'S BROOKLYN STUDIO

Hollywood, March 18.

Sam Sax, former indie producer and distributor, has been engaged by Jack Warner to assume charge of the Brooklyn, N. Y., studios of the organization.

He is now on his way to New York.

Shoestringing 1,000 Feet

Hollywood, March 18.

Novelty short talker, "One Thousand Feet of Life," ideas by Ramon Romero, shoestringing by Dixie McCoy, has been taken over by Tom White for dubbing in English, Japanese, German and French.

Hands, feet, and voices of the cast were furnished gratis by Eddie Lambert, Warner Richmond, Wheeler Oakman, Irma Harrison, Elmore Flynn, et al.

Production cost of \$1,500 mostly in negative, developing and printing.

Cody Wins Peace in Swanson's New Talker

Hollywood, March 18.

Low Cody, off the screen for two years, replaces Ian Keith in Gloria Swanson's "What a Widow."

This is one of the changes ordered by Joseph Kennedy after filming a "dress rehearsal" of the picture.

Cody talks for the first time.

English Prof. Acting

Hollywood, March 18.

D'Arcy Corrigan, former professor of English literature at Oxford, and Irish by birth, is now playing roles for G-M and Fox-Art. He's being used for Spanish verses.

Leon Janney as Lead

Hollywood, March 18.

Leon Janney has the lead in Sonnant's "Elegy," story of affection between a boy and a Chinaman. George Stone directing.

Olivette in "Queen Hing"

Olivette engaged by Zar through Mike Connolly for "Queen Hing." It will be produced in the Long Island studios.

UNEMPLOYED GIRLS

Toledo, March 18.

Paramount Theatre needed four extra girls for stage show here. Only guarantee was one week's work at \$25. Two hundred applied for the jobs.

'CHINA EXPRESS' PROPAGANDA BACK IN CAN.

"China Express," which "Variety" was the only paper to point out (in a review last week) as the extreme in Soviet propaganda, came to a sudden end at the Cameo, New York, where it had run a week to excellent business. It was understood. Another foreign picture, tame by comparison, was substituted.

At the Hays office the Soviet film, edited here by the Communist writer and leader, Michael Gold, was termed "a very dangerous picture." It was understood there that it was ordered out because of this reason.

The New York Motion Picture Commission refused to comment on "China Express" or any ruling concerning it Monday. It was explained Commissioner Wingate was in Albany and not expected back until the latter part of the week. Wingate was seen by a reporter before the picture had wound up at the Cameo. The Commissioner then said that he would personally review it.

The following day the film was put back into the can.

Because of its partiality to foreign subjects, particularly Russian, with the propaganda touch, the Cameo has become known to hundreds of followers of isms.

WELLMAN NO LIKE, HE WALKS ON PAR

William L. Wellman, longest in service as a director with Paramount, has obtained a release from his contract. Only two weeks ago Par picked up its option for another year.

Wellman had returned from a trip to the east when he saw a studio revision of his last production, "Young Eagles." He did not approve of the manner in which the studio supervisors had changed around the sequences in the story and cut the pictures.

So Wellman asked for and obtained his waivers.

Coast Agency Situation

Hollywood, March 18.

Actors Committee met Monday night with Fred Beetsen to discuss their attitude toward the agents.

Next week Beetsen will listen to the agents and report later to the producers with a view to a final solution of the problem.

Katherine Moylan's First

Hollywood, March 18.

Katherine Moylan, stage, recently from New York under contract to Metro, will screen debut as the lead opposite William Haines in "Easy Going."

The picture will be filmed in Montana. Fred Niblo directing. Miss Moylan's former first name was May.

Writing Lays Operetta

Hollywood, March 18.

Evelyn Laye, English prima donna, is due on the coast June 15 to start on her first picture for Goldwyn.

Meanwhile Louis Bromfield, novelist, and Sidney Howard, playwright, are trying to concoct the libretto for an operetta to serve her.



WILL MAHONEY

in Earl Carroll's "Sketch Book" Chanin's 46th St. Theatre, N. Y. C. The Brooklyn "Standard Union": "Will Mahoney provides some of the funniest entertainment ever seen in a Carroll production, which, if you stop to think of the glories that were Joe Cook, Leon Errol and W. C. Fields, is quite a statement."

Direction

RALPH G. FARNUM

1560 Broadway

Consultant for 3 Hollywood Firms One Mandelstam

Hollywood, March 18.

Baron Valentine Mandelstam, here for five years as contact between the French Foreign Office and the Hays organization on matters pertaining to French government affairs in pictures, has been engaged jointly by Fox, M-G-M and Paramount as a consultant on French versions.

This is the first time in the picture business that anyone has been engaged for a three-way studio job. Mandelstam has an office on each lot, with possibility that other studios will also request his services.

Roach's 1st Full Drama, With 4 Foreign Versions

Hollywood, March 18.

With the Roach studios temporarily closed, Hal Roach moved his hat to the MGM lot, where he will direct "Monsieur Le Fox" as his first feature length serious drama.

The production will be made in five versions simultaneously—English, German, Spanish, French and Italian.

If the experiment works out satisfactory, it will establish a new and more economical method for the making of foreign versions.

Sarnoff in Palace Bldg.

The luxurious private office in the Palace theatre building occupied until recently by the late E. F. Albee, is being fitted up for David Sarnoff, chairman of the board of RKO. Albee's personal belongings were being moved out last week.

Sarnoff, who has made headquarters in the RCA offices in the Woolworth building, may make the Palace building his future chief office, feeling from reports that this is more central to the various RCA interests. NBC, Radio-Victor and RCA Photophone are nearby.

Fagan and Jackson West

Hollywood, March 18.

Allen Fagan, brother of Ins. Claire, arrived here Monday from New York. He will act as stage and dialog director for Radio.

Alfred Jackson, playwright, also newly arrived on Radio lot to work on conversation.

Clara Bow's Next Role

Hollywood, March 18.

Clara Bow is to do a picture in which she will play the part of an elevator girl. This will follow "True to the Navy," now in production.

Story will be an original, Samuel Speerack is working on it.

If Warners Abandons Disc for Talkers, All Cos. on Sound Track

What Talkers Do

From film house organizer to traffic cop goes John Schlosser.

He was organizer at the Colony, New York, but the advent of talkers drove him out into the copper business.

Now he handles traffic on the Montauk Highway in Long Island.

\$5 IN GOLD AT \$4.69 COULDN'T DO BIZ

Pittsburgh, March 18.

A cop at a downtown corner last week thought James Meermans, 19, had gone wrong when he tied up traffic by hollering to passersby, "45 gold pieces here for only \$4.69." Meermans had a satchel full of the bonafide gold coins, but nary a customer.

"Move on," the cop told Meermans, but Meermans merely pushed him aside with "Aw, go on, a guy's got to make a living, ain't he?"

The bluster called the wagon and Meermans landed in magistrate's court where he gave his name as Gil Hayden.

Released on \$50 bail, the whole thing was later revealed as a publicity stunt for the Stanley's current Take-A-Chance Week. Meermans, civil engineering student at Pitt, is doorman at the Stanley. The name he gave to the police docket is that used by Douglas Fairbanks, Jr., in "Loose Ankles," the screen attraction.

Yarn made every daily in town, stories playing up public skepticism in refusing to take a chance on the \$5 gold pieces.

Zukor Leaves Coast

Hollywood, March 18.

Adolph Zukor leaves for the East tomorrow (Wednesday).

First Time in Hollywood

By Claude Binyon

Hollywood, March 18.

"Hello Emmett!"

"Hello, Charlie! How are you, Charlie? What do you think of Los Angeles, Charlie?"

"How can I tell yet? I just got off the train."

"Yeah, but look around, Charlie. Get a load of the sunshine, Charlie."

"It's night-time."

"Wait until tomorrow, Charlie. How'll the old sun puts the old tan on the old face. Nothing like it, kid. How's the gang back in dirty old New York?"

"Great, Emmett. Do we take a cab or have you got a car?"

"Have I got a car? Oh, everybody in Hollywood has a car. You can get no place without a car, and it's too hot to walk. Hop in and we'll go to the hotel, some of that New York dirt off your face, Charlie."

"This is California dirt."

"Dirt in California! Ho! I've been having this same shirt three days."

"Why don't you change it?"

"My laundry isn't back yet. Put your bags in the rumble seat."

"Where's Hollywood?"

"We have to drive a while yet. Look at that building and try to tell me it isn't beautiful. Look, it has a statue and fountain and everything."

"What is it?"

"Darned if I know. It used to be a restaurant but it's either a bungalow or meat market now. Look at that open air furniture store."

"Look out!"

"Don't cry. These drivers'll chase you up a cliff if they have their heart set on a smashup. I never saw such ratty drivers in my life. You see, when you're supposed to stop, a bell rings. But you can't tell when the bell's going to ring."

"There! Look at all the lights and all the colors. That's Hollywood!"

"What's the idea of that airplane sticking on a pole?"

A report that has reached even Western Electric is that Warners has started discarding the disc method of recording for the film track.

While the report is denied by WB executives, there is less emphasis used in the company's praise for the disc. The head of two subsidiaries admit that the brothers are "constantly experimenting with the sound track and will not be found to the rear of other companies if occasion arises for a switch-over." There is also the admission that use of the disc, and the Warners is the only big producing company holding it exclusively, is twice as costly as the film.

In the meantime, Radio's research department in the Photophone subsidiary is furthering experimentation with the sound track off the picture positive and on a separate reel. While this has been tried by other companies without success, Radio engineers are confident the principal worry, that of synchronization, will be eliminated. They claim with a separate reel sound would be perfected in every detail. It is their make it possible to use the quarter of an inch track with the 35 millimeter size.

Vantine, Alleged Film Actor, Given 30 Days

Des Moines, March 18.

Morgan Vantine, 20, alleged Hollywood film actor in "Show of Shows" and "Gold Diggers," has been sentenced to 30 days in the Davenport, Ia., jail.

He was identified by a Davenport woman as a pocketbook snatcher.

Vantine claims a frameup, saying it wasn't he who attempted to study to be a chiropractor.

Betty Compson's 6

Hollywood, March 18.

Betty Compson is set for another three pictures with Radio. Already has three to go on earlier contract. Making six in all.

"It's advertising 'something. Everything's advertising something."

"What's it advertising?"

It's a gimmick!

"I don't know. Everything's a gimmick. You see this step hill? Now look at the sign on the florist shop at the bottom: 'Floral and Hospital Wreaths Our Specialty.'"

"Gunny, isn't it, Emmett?"

"No, it's wonderful—all the lights and hills and things. Smell the brakebards burning?"

"What time is it here, Emmett?"

"Who cares, Charlie? This is Hollywood! Why don't you say 'Where' or something?"

"Where!"

"Boy, what a relief it must be to get away from dirty old New York! It wasn't dirty and the weather was great."

"I thought I read something about 15 people freezing to death. How's Harry doing? Still in vaudeville?"

"No, he's wonderful—all the lights and hills and things. Smell the brakebards burning?"

"What's Joe Callahan doing? Starving to death?"

"Joe just bought a home on Long Island and a new car."

Doing Well

"I'm not doing so bad myself, Charlie. Another four years and I'll be in pictures. I got this car with a \$50 down payment."

"How's the wife?"

"She ran away with a director who was going to put her in pictures. Only it turned out he wasn't in pictures."

"Is this the hotel?"

"No, that's the Chinese theatre."

"What's that—another theatre?"

"No, that's a band."

"Look! One of your fenders is gone."

"Who cares! Say 'Where' again."

"Where!"

"Now lend me 20 bucks."

"Where!"

"Boy, that sunshine tomorrow! If it doesn't rain."

SHOW STOPS KEEL UP

Chief Inspector Theatre Czar Under New Canadian Law, June 1

Ottawa, Can., March 18. Exhibitors of Ontario are hard hit by drastic features of the new law, which goes into force June 1, because of the power given the chief inspector of theatres to issue, suspend or cancel any license for any reason.

Other severe provisions are:—The cancelling of licenses of all theatres which are not fireproof after May 31, 1931; the raising of the age limit for unaccompanied children from 15 to 16 years; regulations for the re-examination of operators and apprentices at intervals and after suspension. No license will be issued now until the applicant has been examined.

The government is empowered to prescribe the type of building for use as a film exchange and to supervise exchange operation.

All theatres, exchanges, operators and apprentices are to be licensed. The government has power to stipulate the terms and conditions under which films may be sold, leased or exchanged. Special regulations can be enacted for one district, different to those in force in other sections of the Province. Redress from any ruling of the chief inspector with regard to licenses is obtainable only by appeal to the Provincial Treasurer.

Complaint has been raised among exhibitors regarding the nature of some of these regulations and theatre managers plan to voice objections.

Deaf Mute Charge Of 25c Extra for 'Phonized' Seat

Mutes who want to hear picture talk can, but at the cost of an additional quarter. This is the policy decided upon by the Warners, who are opening the new Hollywood with special "phonized" seats. Fox, it is reported, has also ordered headphone equipment for various sections.

In the Warner theatre, where the mute policy is getting a preliminary test, hard of hearing folks who want the headphones can at an usher. He in turn plugs them in after getting the service charge. Usher keeps account of mute charges, so as not to complicate things at the box office also to relieve the infirm of any embarrassment at the gate.

The endorsement of headphones by the League of Hard Hearing is responsible for the impetu in installations, it is said.

Selznick's New Title

David Selznick, with Paramount the past three years, has been made an executive assistant to B. P. Schulberg.

It is a new title in Par's Hollywood studio, it being emphasized that this is not to be confused with "associate producer," of which there are several.

Louise Brown in "Trail"

Louise Brown has been tendered a contract by Fox and departed for the coast Monday. It goes into effect April 1.

Miss Brown's first for Fox will be "Oregon Trail."

Engagements arranged through Adams and Collins.

Marco Couldn't Fly

Hollywood, March 18. Mike Marco of Pancho and Marco arrived by train Sunday. He was two days behind schedule due to weather making flying from Kansas City impossible.

HAROLD MURRAY ILL

Fox's "Hell's Bells" Delayed Through Singer's Illness

Hollywood, March 18. J. Harold Murray's attack of pleurisy has obliged the postponement of "Hell's Bells" until the singer recovers.

Murray was working on the Fox talker late one morning at Movietone City. The attack seized him the following morning.

WALL ST. BANKER MAY SMOOTH FOX AFFAIR

With the return of Ellisha Walker, of Bancamerica-Blair, to New York this week, it is said that some of the terms may be informally accomplished of the accumulating Fox legal complications. It was Walker who intervened in December between William Fox and the Court, Halsey group including two cotrustees, when no one seemed able to pour oil on the turbulent chatter of that time between the sides.

Walker's repeat efforts may bring some order out of the current legal chaos, it is expected. It was through his intervention that the Bancamerica-Blair, Limited, financing plan commenced to take form on behalf of William Fox. Otherwise it is claimed an interminable court proceeding will evolve, centering on the Fox annual meeting April 15, next, with more injunctions or other processes thought probable to block organized business operation by Fox, despite which side gains an ascendancy at the meeting. Balanced minds from the outside are claimed to be the only missing link of an agreeable Fox adjustment at present.

Mr. Walker has been on a trans-continental business trip.

Fox's Position Maintained

Reports William Fox will dispose of his Fox holdings or retire as the president of the Fox companies strongly denied by his close associates. They state that William Fox's position has been maintained. (Details of that listing are more generally mentioned in the Amusement Stocks story elsewhere in this "Variety.")

Several new court actions have been started during the past week, either by William Fox or against him.

The trusteeship remains the same, with the actions mostly revolving around the rights to Fox's majority Class B voting stock by his cotrustees, Harry Stuart and John E. Otterson, or by Mr. Fox, himself.

Talk is piling up over W. R. Sheehan, James R. Grainger, Saul Rogers, John Zant and Clayton Sheehan, all important Fox execs, having publicly opposed Mr. Fox's Stuart plan, opposing William Fox by doing so. Messrs. W. R. Sheehan and Rogers were reported at a Fox board meeting Monday also attended by Mr. Fox. It was said Messrs. Fox and Sheehan spoke on business matters at the meeting, but it is not reported if Messrs. Fox and Rogers held a joint conversation.

Two hearings on Fox suits are scheduled to come up tomorrow (Thursday) along with any new possible motions or applications popping up.

Coleman Tuesday granted postponements to Fox.

One is motion of Fox in Federal

BROAD ADVANCE TO NEW HGHS

Eastman, Radio, Warners and Par. Broke Through Former Peaks Tuesday—Pool Reported Operating Behind Gen. Equipment

FAVORABLE OUTLOOK

By AL GREASON

Theatre stocks continued to move forward yesterday in a broad advance led by the pivotal industrial with Steel around 186, Motors above 47 and Radio (RCA) at the top for the year of 53%.

Warner Bros. led in the procession, going through its old top of 73 flat and touching 75. Paramount was close up near 73, the strong front of this pair giving the move substance.

Fox hung back as it has right along, with the new stock rights upon at new boxes of 50, apparently representing indisposition to gamble on profit from a call that runs only for a fortnight. Another to go against the bullish trend was Consolidated Film Industries, with the senior issue breaking below 25 at times. Consolidated had been doing well during the heavy days of last week, but retreated when the rest of the group began to lag. Possibility seen that an operating pool has accomplished distribution and is standing aside for the moment.

Notable detail for the theatre issues was the impressive strength of Eastman Kodak which was pushed up aggressively through a

Yesterday's Prices

Leading Amusements				
Sales.	High.	Low.	Last.	Net
8,300 Fox P. P. 25% 24 1/2	25	24 1/2	25	—
10,300 Fox K. 24% 24 1/2	24 1/2	24 1/2	24 1/2	—
14,200 Ritz 10% 5 1/2	5 1/2	5 1/2	5 1/2	—
7,500 Low 7% 7 1/2	7 1/2	7 1/2	7 1/2	—
84,000 P. 10% 10 1/2	10 1/2	10 1/2	10 1/2	—
5,700 Subst. A. 11% 10 1/2	10 1/2	10 1/2	10 1/2	—
40,200 P. 10% 10 1/2	10 1/2	10 1/2	10 1/2	—
700 Pub. 11% 10 1/2	10 1/2	10 1/2	10 1/2	—
101,100 W. B. 12% 12 1/2	12 1/2	12 1/2	12 1/2	—
Curb				
1,100 Fox T. 10% 10 1/2	10 1/2	10 1/2	10 1/2	—
85,000 Par. 10% 10 1/2	10 1/2	10 1/2	10 1/2	—
30,000 Pathe 10% 10 1/2	10 1/2	10 1/2	10 1/2	—
14,000 W. B. 11% 10 1/2	10 1/2	10 1/2	10 1/2	—

double top at 236, compared with its January low around 180, and then shot swiftly to 240.

Radio In Blocks

One of the sensational incidents of the day was the enormous turnover in Radio, in blocks of 5,000 and 10,000, which have been top until the peak of 53% around 1 o'clock.

RKO took a minor part in the demonstration, getting to 37 in the first rush of bullish changing hands, but backing away from that figure as the day wore on.

General Theatre Equipment, which did not behave as well during the recession, staged a fairly sharp recovery, moving up from 42% to 44. Looks like a pool has started in it. Shubert got back into the play mildly changing hands at the day wore on.

Pathe, wrongly mentioned in connection with the recent Shubert demonstration, was active again, recovering further to around 11 for the A stock and 5 1/2 for the common.

Crow did nothing sensational, but moved up fairly well, 7 1/2 at its (Continued on page 16)

Court for permanent injunction restraining J. E. Otterson and Harry L. Stuart from voting his stock. Other is motion of Otterson and Stuart for injunction restraining Fox from interfering with recent Judge Levy decision given them.

Hollywood Execs May Be Ruining Good Press Men, for Local Stuff

STOCKBROKER SUE

Didn't Sell Fox as Ordered, Alleges Siegel—Loss \$3,000

Failure to sell 100 shares of Fox film during the late Wall Street crash cost a loss of \$3,000 to Henry Siegel, managing director of the Colony theatre and a part owner, according to a suit brought against Siegel and Co. brokers. Its branch in the Bond building is almost exclusively patronized by theatrical people.

Louis Nizer is the attorney for Siegel.

Denial of FP-C-Par Merger Uttered By Nathanson

Montreal, March 18. N. L. Nathanson denies he is negotiating for a merger of Famous Players-Canadian with Paramount interests.

Nathanson, with I. W. Killam and Adolph Zoror, have control of the corporation as trustees for 10 years from March, 1929. F-P-C sold up to new high for the year of 55% on the local market last week.

DUTCH INTERESTED IN U. S. FILM STOCKS

Amsterdam, March 18. Stocks of the big American film concerns engaged the attention of brokerage circles here during the days when they were performing sensationally in New York.

The Dutch are probably the keenest security traders in the world. Their appraisal put upon American stock movements by the Holland exchanges carries a good deal of weight in New York. Many banking houses with international connections watch the prices of American stocks in the Holland centers with utmost respect.

SHUBERTS FAIL TO MAKE COLUMBIA DEAL

Negotiations looking to the Shuberts becoming partners of Columbia have fallen down, from report. Jack Cohn and Joe Brandt of Columbia are said to have informed the Shuberts they would buy play rights but did not care to have more partners.

Columbia is also reported completing a deal with Al Woods to turn his "Shanghai Gesture" into a Columbia talker, on sharing terms.

Kohler Vs. Bancroft

Hollywood, March 18. "Little Caesar" will launch Fred Kohler as First National's answer to Par's "Shanghai Gesture" into Robert M. Lee, who made several of the Bancroft adaptations for Paramount, is doing the script.

Ann Harding as "Girl," Loaned to First National

Hollywood, March 18. First National is after Ann Harding for the femme lead in "Girl of the Golden West." Dorothy Mackall was first mentioned.

Miss Harding would have her husband, Harry Bannister, as leading man.

Sunshine is the vernal evil of the Hollywood publicist. He has to be as lazy as a Southern gentleman's colored helper because he is compelled to follow a routine set by his boss' avarice and content in tea party mention in the coast dailies. Until some of the production execs get wise to themselves, New York will continue to claim the perfect press agent.

Home offices in New York have always complained of the press agent evils in Hollywood being responsible for little worthwhile copy in the reams weekly. As the result one has finally decided it's the boys themselves and that men trained in the New York manner will break the bugaboo.

But other companies, a check up reveals, are certain that it goes higher than the Hollywood p. a. whether he is native or Manhattanite. Social ambitions of executives and the well known belief to those who have been on the coast that a break in the Los Angeles dailies is all that a press agent need accomplish for his studio boss is held in New York as the cardinal set-back to good Pacific country-wide press agency.

Take Pep Away

While more Broadway boys are being shipped to the coast than ever before, it is as generally conceded that within from three to six months the New York luster and pep. One spokesman and widely traveled representative of many of the producers observes in this respect:

"A capable man who would attempt to work against that routine nearly every press agent in Hollywood is forced into, wouldn't shine all. Because a capable man wouldn't think of the local papers and his boss' name, but an honest-to-goodness break on the wire services which would get his story beyond the New York coast copy."

As the result, many a smooth talker and semi-contact man can p. a. his way into a job. And this simply because, it is pointed out, a lot of the high execs think more of the impression they create locally than of the selling of pictures.

Name Craze

Several publicity directors in New York add their protests to the name-complex, saying that chiefly because of this the coast copy is just so many words. Some coast execs are reported having chatter writers on their personal payroll. With this in hearing and from other hints, the coast studio press agent may have the idea he shouldn't forget the boss.

FOX'S BLACKFACE TEAM

May Build Up Burns and Swor—Optional 5-Year Contract

Fox has Burns and Swor, blackface team from vaude, with the idea of building them up into a "Moran and Mack."

Team was engaged through Alex Gerber, their manager, for one year, with options for four additional years. They will leave for the coast in two weeks.

Team is Bob Burns and John Swor. Latter formerly appeared with Charlie Mack (Moran and Mack). His brother, Bert Swor, is the new Moran of the blackface team.

Jack Garder, Fox casting director from Hollywood, in New York engaging screen talent, handed the picture to Burns and Swor. First picture for the vaude team not yet assigned.

Miller Film Writers

Hollywood, March 18. Warners have engaged Rogers and Hart, musical comedy writers, plus Herbert Fields, librettist, to write the second Marx Bros. picture for First National production. Trio are due on the lot June 14.

British Film Field

By Frank Tilley

London, March 7.

Came all these wise-cracking back-stage talkers, and finally audiences got the naked truth. Of talking back to the screen. Looks like dialog will have to be watched so there's no chance for a smart guy upstairs to crack back. As happened this week at the Plaza. Showing Richard Dix in "Wheel of Life." Says Dix: "I think I'd better be going." Calls a voice from the circle: "So do we." After that the film was out.

Tivoli Runs a British

Having only been able to hold its last two features—"Sky Hawk" and "Happy Days"—up for short runs, Tivoli goes British March 9, with "Loves of Robert Burns," made here by Herbert Wilcox for British and Dominions. Same company has "Rookery Nook" at New Gallery to practically capacity from opening. "The Burns talker has Joseph Hislop from opera stage, C. V. France and Jean Cadell from legit, and Neil Kenyon from vaude. Story comes from Reginald Berkeley.

What Will Par Do?

Anticipating intelligently, looks like Par might tie up with British and Dominions and make their own quota product here. The Wilcox concern hasn't much further to go with its W. & P. end of Gaumont-British release. As the stuff has been coming, if Par got the B. & D. outfit away from the company, Fox combine it would be taking their best native bet in the production field. Fox's "Rookery Nook" are grossing as much here as any first-grade

American talker since the Jolson swipe.

RKO Here

Soon as the Radio Pictures bunch gets here from the coast work will start on Basil Dean company's first production for RKO. Sir Gerald du Maurier, on the board of Associated Talking Pictures (Dean's company), will lead in Galsworthy's "Escape," production being scheduled to start and have the British Lion (Edgar Wallace company) studios at Beaconsfield being used.

Court Stuff

British Controlled Films had a compulsory winding-up order made by Justice Macmahon. Application had stood over several times, pending an action which had now been heard in which Gerald Malvern got verdict for \$8,480, arrears of salary and \$5,000 for breach.

Aerated Bread Company, multiple tea-shop concern, withdrew its action against Film Booking Office over "That Certain Thing" which was alleged to be libel against their tea-shops, being eventually convinced it arose out of production in America, with no intention to refer to Aerated Bread Co.

Fox Film Co. here registered a mortgage to secure to Midland bank all money due or to become due, charged on moneys due or to be due to Fox under certain contracts.

Dizy Clicks

"Disraeli," Warner talker, looks like staying permanently at Marble Arch. Queues from lunch-time to tea-time, and the weather and slant week of run. Principal comment from outfronters is they do like the film, but wish it were shorter, thinking it's a native-made and expressing their surprise it's so good.

Schooling Critics

(Continued from page 3)

In the fourth chapter. It includes: "What types of people are seeing pictures? Can the scope of audiences be increased? The influence of pictures on aesthetic culture, on character, on the individual. What standards are desired?"

The screen's position in the world is the next step for scholars. It embraces: "What effects are pictures having internationally? In countries? Newsreels? Entertainment, information, education, international prejudices, politics and commerce?"

The history of the industry, problems and criticisms are incorporated into the sixth classroom. Under this heading are: "The motion picture and the child. Family shows. Organization of the industry: Film Boards of the book-keeping agencies and how local committees can get their help; distribution by block booking and by percentage system. Methods of distribution. Advertising. Censorship, state, city, federal."

Diplomas Tough

Before diplomas are handed out to the last group of cultural students, a "forum" conducted on questions and points of view developed during the course."

The reviewers college, the Hays office explains, is here by popular demand (at least in Hollywood) and is not being established to form opinions or spread industry propaganda through the innocent writers. In fact, it is claimed, so many questions are asked by reviewers who are credited with ambitions to become "better commentators" that the Public Relations Committee just decided to get busy.

School has already gotten underway in Hollywood, it is relayed through Hays'. New York headquarters. Paul Bern has addressed the first class and William DeMille led on the list for the second.

Statistics and situations well known in the trade were brought out by Bern. Among these were scattered some observations about the Hays office in the east, where Fisher has been a public relations reviewer for two years.

Douglas G. MacKinnon, reviewer specializing on short subjects, commented the producers' association from Educational's production department.

Reading of scripts before production is in charge of John V. Wilson, and John P. Hutchings, executive secretary. Betty Neely has joined the force as a reader. Florence Eisenman, formerly reviewing, will also devote her attention to scripts.



HELENE THOMPSON

Broadway's youngest ingenue prima donna. Late of Murray Anderson's "Almanac of 1930." Featured in Carleton Winkler's Public unit, "Sunny Days."

Now (week March 14), Stanley Jersey City, Public tour to follow.

Under personal management LARRY BESSON, of Samuels' Attractions, 1600 Broadway.

NATIVE CUT PRICES FOR FRENCH NEWSREEL

Paris, March 10.

Ben Higgins, from America, is now in charge of the Fox Movie-tone newsreel here, vice Jack Connolly.

As in the States, Fox will produce over two separate editions. Fox Movie-tone News and Hearst Metrotone News. News Arrangements are being made to give in both a lot of locals in native tongue, laboratory work to be done in Europe.

Pathe-Natan is making a desperate effort to block his own newsreel (rebranded on R. C. A. Photophone) into all possible indie houses, as a wedge to selling features. P-N newsreel sells cheaper than Fox Movie-tone News.

An indie, who played Fox (2d week) at \$140 per week, after it had played at \$220 (1st week) in the Moulin Rouge, now plays Natan (1st week) for \$40.

Wire Execs Abroad

Paris, March 11.

Clifford W. Smith, Western Electric's former commercial manager in France, has been promoted to assistant continental manager, headquartered now in London. Smith succeeds Keith Glennon, also moved up to general American service supervisor, headquartered now in New York.

Ernest W. Koenig, formerly RKO-RCA Photophone rep in France, is now in charge of sales, taking up Smith's duties in Western here, now supervising all recording-installation work, currently taking charge of Bob Kane's new equipment at the French reserve studios at Joinville outside of Paris.

Reviews, Agent

Hollywood, March 18.

After acquiring considerable experience during the past few years as a studio executive, Maurice Raynes is now agent.

responsible for the success or failure of the pictures we make."

Hollywood, March 18.

Coast Expansion

Source control of ethical and political aspects of pictures was strengthened this week by the expansion and reorganization of the AMPPE's studio and public relations department.

James B. M. Fisher becomes a pre-release reviewer, transfer from the Hays office in the east, where Fisher has been a public relations reviewer for two years.

Douglas G. MacKinnon, reviewer specializing on short subjects, commented the producers' association from Educational's production department.

Reading of scripts before production is in charge of John V. Wilson, and John P. Hutchings, executive secretary. Betty Neely has joined the force as a reader. Florence Eisenman, formerly reviewing, will also devote her attention to scripts.

CANADA MGRS. LAW DEBT

Balance of \$60,000 Must Come From Levy on Theatres

Montreal, March 18.

Provincial Theatrical Managers and Owners' Association had a meeting of directors last week to think up ways and means of meeting debts which have been piling up for law costs in the last 18 months.

These are around \$60,000, mostly paid, but still some thousands owing. Levy on the smaller houses will be a tough pill to swallow.

PALESTINE EXPECTS TROUBLE OVER SOUND

Jerusalem, March 9.

Palestine will have its first sound house in Juna, Cinema Eden, at Tel-Aviv, by the end of the month. These are to be wired then by Western Electric. Arrangements were completed last August and installation was due in September, but the riots busted things up.

Business took a heavy blow, since the Arabs, from Jaffa, used to patronize the Tel-Aviv houses extensively, but have been boycotting since the boycott set in. With grosses beginning to swing back to what they used to be, the management of the Eden is prepared to take the plunge.

Management isn't viewing the coming of talkers with an altogether easy frame of mind, anticipating some of the problems there, the language question. In Tel-Aviv it takes on a more peculiar aspect. It is an all-Jewish town founded some 20 years ago. Its residents come from all over Europe and the common tongue is Hebrew. Populace is very conscious of its efforts in restoring and rebuilding the ancient language, and more or less resents the use of other tongues in public places, although you will hear the babble of several languages in the homes.

A sample of what may happen was the Eden's experiment with "L'Argent," a French talker. House used a gramophone for some of the scenes, but the local audience greeted each other, etc., in French. Immediately there arose a cry from the audience, "Talk Hebrew," and the noise was so bad that the dialogue had to be muted at once. Younger element are the thickest ones.

Management has also received a letter from the Jewish Union, threatening all sorts of things if the house is wired. The orchestra will be retained, which ought to help matters with the union, since this is a music loving town and the theatre dares not risk the consequences of no human music.

Management is banking most of its hopes on musical pictures.

Brown on 'Angels'

Hollywood, March 18.

World premiere of the Howard Hughes' \$3,000,000 film baby, "Hell's Angels," has been entrusted to George B. West Coast exploiter assigned to the local job.

The picture is due to open at that theatre April 19.

Soviet Film in Paris

Paris, March 11.

"General League," Serge Eisenstein's Sovietic film of Russian life, will be shown in Paris after all. The reason is that it prevented Eisenstein from screening it following his lecture recently at the Sorbonne was that it had not yet been shown the censor.

Freulichs Abroad

Hollywood, March 18.

Jack Freulich, portrait photographer at Universal, will leave for Europe on this morning to join his son, Henry, former unit photographer for the Colleen Moore company at First National.

Both will work on special assignments for UFA in Berlin and will return here June 1.

Paris Weekly Change Off

Paris, March 11.

Paramount is giving up the weekly change policy for a long time. They will not be resumed before at least the middle of June, when such are most desirable for the constantly shifting tourist population.

Shauer Better

E. E. Shauer, Par's foreign chief, ill for many weeks, appeared at the home office Friday, but remained only long enough to shake hands. He may get to Atlantic City before returning to his desk.

DANISH EXHIBITS RENTAL APPEAL

Copenhagen, March 18.

Exhibitors of the Danish capital are addressing an appeal to foreign distributors to reduce film rentals on the ground that the city has refused to reduce theatre taxes. A crisis in theatre operation impends as a consequence, they claim.

Shownmen declare they suffered heavy losses last year, with half the houses here playing to an average of one-third capacity at present.

E. A. Getting Dead

Paris, March 18.

Edward A. Getting, continental director of the International newsreel, died of pneumonia yesterday at the American hospital in Neuilly, Paris suburb, where he was buried today (Tues) after services in the American church.

Getting came to France among the first troops of the A. E. F. Being attached to the Signal Corps. Later he was attached to the Woodrow Wilson party during the treaty negotiations.

He leaves a wife, Andre, and son, Jack.

"Manon" Music Rights Up Blocking Talker Idea

Hollywood, March 18.

MG's intention to use parts of the opera "Manon" in both versions of "The Singer of Seville," in which Ramon Novarro plays an opera singer, has been put aside as a result of a mix-up in the American screen rights to the opera, with several companies claiming sole permission.

To forestall any possible legal entanglements, Novarro will sing numbers from that opera in the Spanish version, but in the English version he will sing numbers from "Pagliacci." Background music for the two versions will also be in accordance with this division.

In Palestine

Jerusalem, March 9.

"Jedilat" case of censorship occurred here last week. UFA film "Sherazade," based on one of the Arabian Nights stories, was passed in its entirety by the censor, and went into the 2d week of exhibition. Headmaster of a local school complained there was too much dress in some of the close-ups. Censor saw a special screening and ordered the film portions out. Picture was then allowed to complete its run.

Censor Matters

Another instance with the censor was over the Victor-Fox film "The Great Dictator" distributed by Paramount. Exchange refused to accept the permit to exhibit, claiming picture had been cut, altogether too much. License form had been drawn up when the exchange agent withdrew it.

The most surprised person was the censor, since the cutting confined itself almost entirely to the biblical portion, which deletion did not disturb the continuity of the story. The censor's story, despite his private opinion, was that it was pretty raw.

This is the first time an agent has refused to exhibit his film here.

Franz Werfel, noted German dramatist whose "The Golem" was a Theatre Guild hit of a few seasons ago, is slated to visit Palestine soon. Another visitor expected is Thomas Mann, novelist and sometime dramatist, winner of last year's Nobel prize.

Mary Newell, American ballet dancer, gave a recital here. Sidney Seal at the piano.

Isaac R. Molho is now manager of the Metro exchange for Palestine and Syria, recently established in Jerusalem.

No film production of any kind in this country.

Some of the current films are "Son of the Thief of Baghdad," with Douglas McLean; "Beware of Widows," with Laura LaPlante; "Across the Street," with Mitter production, and "Nostalgia."

PAR BACKING KANE'S SHORTS UP TO \$2,000.00

Paris, March 8.

Bob Kane's backing by Paramount is up to \$2,000,000. To be spent any way and within whatever period of time Kane wishes. To make shorts, features and everything.

So far, in the four months Kane has been here, with considerable experimental and original work, and latterly more production activity, Kane's average net including everything, taking in also his own \$80,000 annual guarantee, but not the cost of talent, his overhead, has been \$1,000 a day. Kane is also getting a percentage of everything.

More production activity now including features.

The one-day-a-short productions Kane has been making conforms with the \$3,000 to \$4,000 production net per short, sometimes less. St. Granier received \$2,000.

Boyer got \$5,000 francs (\$2,000) for her Chez les Borgia nite club outfit, which, with the \$1,000 daily overhead, comes within the budget. Paramount contracts at \$45,000 to \$50,000 in its French territorial distribution alone; more with other territories, especially Spanish, where the subject is more elastic.

Good will content-bookings for Par is added to sell its other feature product as a unit.

BRITISH WIRE FAILURE FORCE BACK SILENTS?

Paris, March 11.

Wiring of French theatres comparatively slow, less than 100 being equipped up to date, with W. V. E. responsible for 48. England has 600 houses now equipped.

Through the failure of British wires, some houses which cannot afford to pay for a new equipment may revert to silent policy.

FOREIGN "LOCATIONS"

Par Finds Them in California and Nevada

Hollywood, March 18.

Paramount has charted a "location" map of California and Nevada showing spots in the two states most closely resembling foreign locales. Idea is to help location men duplicate foreign atmosphere at home.

Australia's New Import Tax on Sound Stuff Reported Very High

Sydney, March 18.
Report is in circulation here that the new government has in mind a program of high import taxes against foreign picture material, sound equipment and finished product.

Story is that program calls for an increase of the import tax on films from 6 to 12c a foot, at the same time legislating for a huge tariff on import of sound recording equipment and reproduction apparatus.

New burdens do not apply to British-made equipment or pictures. The government has passed a preferential tariff law which admits such articles made in England free.

Musicians' union maintains its firm stand against all synchronization on whatever kind of apparatus, whether English-made or not. Melbourne division of the union refused to permit its members to play for the mechanical scoring of a locally made talking picture, the decision coming in the face of great unemployment among orchestra men which would have made even this kind of work welcome.

It is estimated that there are 1,000 musicians jobless in Melbourne alone.

TACTFULNESS BY PAR IN PARIS BENEFICIAL

Paris, March 18.
Anti-American feeling in picture circles here has been much relieved by a tactful display of other Paramount's head for this territory. He has made a move that promises progress toward Franco-American co-operation.

Oso brought together a considerable number of native authors, actors and editors at a dinner during which he made known to them Paramount's purpose to greatly enlarge its tactical production in this country.

Oso introduced Robert Kane, American producer, who is making shorts near Paris under Paramount's auspices. The dinner group cheered the American producer and expressed its cordiality for the company Oso represents.

An ambitious production schedule was made known with the assurance that Paramount activities will provide employment for a great many French actors, authors and technicians. Oso beseeched the good will of his dinner guests in Paramount's enterprises.

Results already are evident in the changed attitude of many editors on the film quota question, deciding any idea of trade restriction, such as contingents.

View is held that the picture man's diplomacy may show the way to the tactical adjustment of other commercial and industrial disagreements between the two nations.

BROADCASTS SMASH HIT ALL OVER FRANCE

Paris, March 18.
"The Love Parade," current at the Paramount theatre here, is the first picture show to be broadcast by means of relays and pickups over all of France.

Broadcast lasted two hours, with transmission of the dialog and song numbers of the production with side comments by an announcer.

Picture is a smash here.

British-Made's Record Run

London, March 18.
"Rookery Nook" (British made) will stay in the New Gallery until May 4, when it will be replaced by Fox's "Such Men Are Dangerous." By that date the native talker will have run 12 weeks, a record for a British-made film in London.

SETS' DOUBLE WORK

Day and Night for 18 Days to Make "Lord Richard" Twice

Paris, March 18.
Jacques Halk, French producer, is engaged in an unusual arrangement by which a complete French cast directed by Grahame Hayes, Englishman, will use sets in the Twickenham studios in England at night while the same sets are used daytimes by an English company doing an English version of the same piece for another producer. Production call for 18 nights.

The story is an adaptation of an English play entitled "Lord Richard in the Pantry," written by Sydney Blow and Douglas Hoare. It is based on Martin Swayne's novel. Production starts April 7.

UFA'S 2 STRIKES WITH OPERETTA AND DRAMA

German Talkers Well Made but Weak on Women's End

Berlin, March 18.
Ufa's "The Last Company," all-German picture by Geo Pavillon here, is the most artistic talker so far produced in Europe.

It looks bound to be a local clean-up, but the probability of its having wide appeal in the States is remote as the story is heavily flavored with German viewpoint.

Plot deals with a company of 13 men during the Napoleonic wars, holding out in the States in a desperate stand, until the retreating Prussian army escapes across the river.

All the brave defenders are killed including a peasant girl who refuses to leave the leader of the band with whom she is in love.

Conrad Veldt is satisfactory in the lead, supported by a splendid cast headed by Karin Evans, the one woman in the picture, disappoints. Picture is directed by Kurt Bernhardt with conspicuous taste and intelligence.

Operetta Pleases

"Two Hearts in Three-Fourth Time," amusing film operetta with catchy music, produced by Ufa, pleased the Capitol. It is all-talk and song, with first class direction by Geza von Bolvary and a hit score by Robert Stolz.

The principal feminine roles are not so charming as Walter Hansen and co-workers in comedy put the picture across.

Plot has to do with a composer writing a brilliant waltz song for an opera, under the inspiration of a romance in which he plays a hero's part. He forgets the girl and loses track of her, but she appears at the dress rehearsal, saving the composer in a tricky situation.

Recording and reproduction of sound on the Tobis apparatus is unsatisfactory, uneven in quality.

No Talkers in Persia

Washington, March 18.
One spot where the sound pictures haven't yet reached is Persia. Much interest in their coming is manifested, reports H. S. Villard, vice-consul, Teheran.

Country is on the verge, officially, of adopting a new attitude toward amusements. Mr. Villard believes American producers will be able to realize on this change.

NO BRAZIL REVOLUTION

Sonnin, Picture Man, Reports Observations in Rio de Janeiro

Buenos Aires, March 18.
Carl Sonnin, chief here for Metro Interests, has arrived from Rio de Janeiro, reporting the end of a dull season for pictures in the Brazilian capital.

Plans are in the making for the winter season. Sonnin declares fears for a political revolution, as expressed here, are unwarranted. He found the situation quiet throughout the country, although trade is depressed, one of the factors being the low price for coffee in the exchanges of the world.

South Africa's New Censor Law Aimed Against American Films

Capetown, March 18.
South Africa's new film censor bill has just been published. It contains 20 clauses of prohibition which leave very few things permissible on the screen.

Right on top of the announcement of the law, patently levelled at American pictures, the censors who operate for the Cape of Good Hope Province, banned "The Return of the Rat," British-made subject, on moral grounds. The picture has been shown outside of the Cape Province without cutting.

The new law calls for a censor board to operate for the entire Union of South Africa and will have its headquarters either in Capetown or Johannesburg.

The 20 types of scenes expressly forbidden include:

- Inherent treatment of death scenes.
 - Nude human figures.
 - Excessively passionate love scenes.
 - Night life and politics involving criminals.
 - Antagonistic relations of capital and labor.
 - Scenes creating public alarm or disparaging public characters.
 - Scenes of vampire women.
 - Scenes involving drug habit.
 - Scenes dealing with the white slave traffic.
 - Scenes showing juvenile crimes.
 - Scenes teaching criminal habits, or excessive criminality (censors will determine at what point criminality becomes "excessive").
 - Brutal fighting.
 - Excessive drunkenness and brawling.
 - Fights between Europeans and non-Europeans.
 - Scenes showing undesirable intermingling of the Eastern and Western races.
 - Rough handling of women or children.
 - Scenes ridiculing religious beliefs.
 - Scenes involving indecent assault, rape, adultery.
 - A clause which prohibited the materialization on the screen of the figure of Jesus Christ, but the new bill omits this provision.
- Opinion here is that the whole measure is directed against American pictures. One of the political arguments advanced in its defense is that much juvenile crime is inspired by the screen.
- Picture trade is convinced the law throws complete control of the screen to the censor board, for under one or the other of the broad clauses of prohibition, they could condemn pretty nearly any picture submitted. If the law was administered to the letter few pictures could be released without being torn to pieces by cutting.

ENGLISH INDIE. CORP. OF \$7,500,000 CAPITAL ARGENTINA OFF 'BLAZE GLORY' IN SPANISH

London, March 18.
Empire Cinematograph Corp. has been formed with a capitalization of \$7,500,000, representing the fusion of a dozen independent films and aiming at mass production besides lining up new theatre chains in the north of England among industrial towns.

Half of the capital is to be privately subscribed while public subscription will be invited to the remainder at the end of the month.

Concern is to have four directors and an advisory board of 12 men from the picture industry, representing all of its branches.

A prospectus is being prepared which will declare the intention of the new corporate to take over control of independent film theatres, to establish distributing organizations and to form one producing unit.

A principal asset is a non-inflammable film process under which the claim is made that orders are already in hand for more than 1,000,000 feet.

Fox's "Manuela" in Paris; Songs Recorded There

Paris, March 18.
Fox is expected by insiders to pull a surprise tomorrow when he unveils an underbilled picture, "Manuela," will have its trade show.

Film has been dubbed in French with songs introduced, recordings being made by means of Fox Movietone newsreel equipment which was set up in the studio of Henry, local theatrical photographer.

Actors chosen for the French dubbing use French strongly flavored with Spanish accent, with an eye to experiments in that territory.

Chili Raves Over Sound; \$1,300, Opening Record

Buenos Aires, March 18.
"Broadway Melody" (M-G-M) opened at the Carrera theatre, Santiago de Chili, to \$1,300, setting up a new Chilean record and topping the old mark scored by the same company's "Ben Hur," which was \$800.

Western Electric has placed orders for sound equipment in seven Chilean houses, the Republic having gone mad on the sound vogue.

Am. Talker Out After 1st Week—Blow to Dubbed Dialog

Buenos Aires, March 18.
"Blaze of Glory" (Sono-Art), which started at the Ideal theatre last week with much hallyho as the first Spanish-American dialog picture and won favorable newspaper comment, was taken off after a week. Metro's "The Kiss" replaced.

Failure of the subject was deemed the most boosting a feature of the kind has ever had. It had been booked in for a month at the Ideal, new delusion.

Quick stop is a severe blow to dubbed dialog pictures in Argentina.

Kalman, representing Sono-Art in this territory (Sono-Art allied with World Wide in international trade) booked the same picture for the same dates in the principal theatre of Callao (chief seaport and industrial city of Peru), reported crowded for the premiere. The Callao house and the local Ideal have RCA Phonograph equipment.

The local house has 1,700 capacity. It opened with much advance bookings are good. It has a pop scale for a class house with top at 3 pesos (\$1.12 1/2).

Luguet's Long Contract In M-G's French Versions

Culver City, March 18.
Andre Luguet, brought here by M-G from the Comedie Francaise, Paris, for the French version of "Unholy Night," has gone under a term contract. He will be starred in English and French versions.

Studio is figuring on remaking "Baby Mine," as a musical for his first in both languages, probably with Pauline Garon opposite. Originally made as a silent by the same studio with George K. Arthur, Karl Dane and Charlotte Greenwood.

Langan in Germany
Hollywood, March 18.
John Langan, former dialog director at the Paramount studios here, is now in Germany.

He is directing English dialog versions of Ufa productions.

"King" at \$1 Breaks U. A. Record With \$44,300 — Chicago, \$51,500; State-Lake, \$28,500; Very Big

Chicago, March 18.
United Artists established a new high last week with "Vagabond King" at \$44,300. It was slightly less than prediction, new high being only \$500 above old mark. This in spite of the tilted scale. \$1.
Chicago led the loop with \$51,500, excellent week, having two names: Haines on the screen with "Girl Said No" and Nils Asther in the flesh on the stage. Draw for Asther dropped when public learned he had not acted and could not be understood behind the first few rows.
Other houses far behind. "Love Parade," at McVicker's, slumped 10 grand again last week and "Sally" replaced. "Anna Christie" took the slide 2d week at the Roosevelt, but still doing excellent bill. Oriental remains the headache of the loop, last week being another at a week \$14,600. It was down, in spite of raves from all the critics.
Woods got a fine week with "Cohens and Kellys," together with "Up the Congo," African travelogue. Slipped badly on closing days, and "Framed," replaced. "Cameo Kirby" picked up nicely with "Second Wife," and a bargain six-act vaude bill.
"Paris" disappointed at the small Orpheum and was pulled for "Wedding Rings." Even the Orpheum, which from the start of the talker era, has been a great spot for backstage musicals, is now feeling the drop-off on the Orpheum. "The Girl Said No" (M-G-M) stage show (4,000; 50-55). Haines (Public) (2,000; 50-55) drew flap mob, made an excellent combat; giving this house another great gross.
McVicker's (Public-B. & K.) — "Love Parade" (Par) (1,865; 50-55). Slumped again last week. Went out. First week, \$39,000; 2d, \$28,000; 3d, final, week, \$19,900. "Sally" (Fox) now in.
Monroe (Fox) — "Cameo Kirby" (Fox) (1,120; 50-75). Wobbly biz; under average with \$4,300.
Oriental (Public) (2,000; 50-55). "Sally Hawk" (Fox) stage show (3,200; 50-55). Biz off again, for two weeks now, \$34,600. "Cameo Kirby" here and lot of worry. They've done everything with this house except giving it good news.
Orpheum (Warner) — "Paris" (FN) (795; 50-75). Boredom here in stage place comes in 10 months ago. Under average at \$7,500.
Roosevelt (Public-B. & K.) — "Anna Christie" (Par) (1,865; 50-55). Garbo holding up nicely; picture down only four G's, second slide. Gross still excellent for 2d week at \$28,500.
State-Lake (RKO) — "Second Wife" (Radio) vaude (2,700; 50-75). No stage show, but a picture, with picture a draw. Very big week at \$28,500.
United Artists (Public-U. A.) — "Vagabond King" (Par) (1,700; 75-81). Broke record by small margin during Public era. "Up the Congo," big and steady. New high, \$44,300.
Woods (RKO) — "Cohens and Kellys" (U) (1,200; 50-85). "Up the Congo," film. Started nicely, but terrific competition also down. "Framed" (Radio) (Radio) replaced.

DAY AND DATE IN N. W.
Tacoma Gets Benefit of Seattle's Advertising on "Grisham"
(Draw. Pop. 125,000)
Weather: Fine
Tacoma, March 18.
Playing "Sergeant Grisham" day and date with Orpheum at Seattle. Local R-K-O-Pantages took advantage of heavy advertising on Seattle papers, which circulate heavily in Tacoma. Helped. Good biz. "Party Girl" (RKO) (210; 50-55). Good returns. Rialto had "Street of Chance" (Par), and Colonial laughed at Marie Dressler in "Chasing Rainbows."
Estimates for Last Week
R-K-O-Pantages (RKO) (1,500; 25-50). "Sergeant Grisham" (RKO) (210; 50-55). Very good here.
Blue Mouse (Hamrick) (650; 25-50). "Party Girl" (RKO) (210; 50-55). "Street of Chance" (Par). \$3,700.
Colonial (Public) (210; 50-55). "Chasing Rainbows" (M-G-M). \$2,500.

Miss Mayer's Wedding Day
Hollywood, March 18.
Around 600 guests will attend the wedding of Edith Mayer, eldest daughter of Louis B. Mayer, to William Goetz, assistant director at First National, Wednesday night (tomorrow) at the Beverly Hotel. Couple will live in Beverly Hills.

MIDLAND AND NEWMAN RACED LAST WK. IN K. C.
Kansas City, March 18.
Pretty race for grosses here last week between the Newman, with "Vagabond King" at \$1 top; Mainstreet, with "No, No, Nanette," and Loew's Midland, with "Anna Christie." Great publicity given all attractions, with extensive newspaper space, novelty tie-ups and everything. All helped. The Midland banked everything on "Garbo Talks" and it did the trick.
The Newman, with "Vagabond" and dollar top, got away in first start with two special shows Thursday evening. Afternoon scale was at 50-75, with the tilted prices meaning a lot of money, although there were walk aways when the prices were noticed.
Mainstreet continued its steady business with the "I want to be happy" opera, which, together with a clever stage show, made it real money.
Marx Brothers in "Animal Crackers" (stage) at Shubert did \$36,000 last week. Highest legit gross locally in three years.
Estimates for Last Week
Mainstreet (Public) (3,200; 25-55-50-60). Papers not so hot but gave stage show nice readers. Saturday and Sunday openings. Regular opening gave the picture fairly, \$18,300.
Loew's Midland — "Anna Christie" (Par) (1,865; 50-55). The Newman, with "Garbo Talks" and the femmes flocked to hear her. Saturated opening the best for several months and the balance of the week above average. Stage show, \$23,400.
"Vagabond King" (Par) (1,700; 75-81). Three weeks' advertising campaign climaxed by special preview showing Thursday before the regular opening. Papers failed to enthrall greatly and stopped some of the advance business. Not been educated up to \$1 yet. Increased prices help to build gross, \$12,600.
Pantages — "Song of Love" (2,200; 25-55-60) — Belle Baker starred in picture, and as she was at the Midland in person, couple of weeks ago it was thought her name might help, but it did not seem to be of use. House will return to five acts with feature pictures, \$9,600.
Royal — "Slightly Scared" (Par) (25-55-60). Just fair preview picture, \$3,900.

"2D WIFE" SURPRISE IN S. F.; \$10,000 AT R-K-O
San Francisco, March 18.
If nothing sensational, at least the town was free from fops last week. The picture, "2d Wife," matinee at the Fox continues to become an important contributor to the box office.
Estimates for Last Week
Fox (5,000; 50-55-75-11) — "Such Men Dangerous" (Fox). Ended with \$47,000, substantial.
Warfield (Fox) (2,872; 50-55-90) — "Happy Days" (Fox). Not what expected without Grandeur. But above average at \$20,000 and held over.
Granada (Public) (2,698; 35-50-55-65) — "Hell Harbor" (U. A.). Opened strong and liked. At the day, \$18,000 zippy.
California (Public) (2,200; 35-50-65-90) — "Roadhouse Nights" (RKO). Slipped to \$13,000, but still profitable.
St. Francis (Public) (1,715; 35-50-65-90) — "Vagabond King" (Par). Only one week under first week, which was \$20,000. Slight price boost for nomination. "Grisham" still very nice.
Orpheum (RKO) (2,270; 35-50-65) — "Second Wife" (Radio). Slipped in as stop-gap after "Grisham," and surprised by doing better than expected. \$11,000.
Golden Gate (RKO) (2,185; 30-40-50-65) — "Melody Man" (Col). Dropped house to \$13,000. Disappointment.
Embassy (Wagon) (1,365; 50-65-90) — "General Garbo" (WB). Holding up well on closing days. Slipped several G's in 2d week, but \$10,000 includes profit.
Devies (Wagon) (1,150; 35-50-65-90) — "Tiger Rose" (WB). Opened for Lupe Velez melo and this house; \$8,000.
Casino (Ackerman & Harris) (2,400; 40-60) — "Cohens and Kellys" in Scotland". Pie for this location. Closed on closing days. Held over with \$13,000, closed to house record.



THE CHARITY BALL
New York City
To matron and youth THE CHARITY BALL is an annual occasion for the expression of charity, to help a worthy cause, the New York Nursery and Child's Hospital.
This year at the Ritz Carlton when a STEVE DAVIS ORQUESTRA played for the dancing.

EARLE WITH COMBO BILL TOPPED WASH., \$20,000

Washington, March 18.
(White Pop. 460,000)
Weather: Fair with rain
Pretty tough on the holds over last week, "Grisham" took it at the R-K-O and "No, No, Nanette" at the Fox. Not so bad when the two tanzas are combined but far from expectations.
Rest of town found two houses practically tied for money with the Earle, maybe getting the 50-75, with Nick Lucas on stage and "Loose Ankles," possibly getting slight edge.
Palace with "Not So Dumb," expected more but was satisfied.
"Girl Said No" (M-G-M) picture at Columbia and goes for 2d week.
Estimates for Last Week
Col-Globe (Public) (2,132; 35-50). Haines did it about \$13,000. Good and held over.
Earle (Warner) — "Loose Ankles" (F. N.) (Nick Lucas on stage) (2,244; 35-50). Combination brought house into top money at \$20,000.
Fox (Fox) — "Happy Days" (Fox) stage (2,474; 35-50-75). 2d week not up to expectations but two tanzas topped \$50,000, good for \$12,600.
Met (Warner) — "Street of Chance" (Par) (1,585; 35-50). Interest being somewhat but Powell kept the picture angle not meaning much hereabouts; \$15,000.
Palace (Loew) — "Not So Dumb" (M-G-M) stage show (35-50-60). Hearst campaign behind it but not unusual intake; no one complaining though in face of conditions, \$13,900.
R-K-O (Keith's) — "Sgt. Grisham" (RKO) (35-50). Another one on 2d week, disappointing; \$10,000, liberal.

'Grand Parade' on 3d Wk. At Brown's, Louisville

Louisville, March 18.
(Draw. Pop. 500,000)
Spring is here. So are some better grosses, although the Brown, 3d week, "Grand Parade" (Par) (1,700; 75-81). Rialto and the Mary Anderson had the best breaks considering their past performances, fraught with weak flickers.
Estimates for Last Week
Alamo (4th Ave) (900; 40-50) — "Evidence" (Fox). Pauline Frederick taking for the week, but now of patronage mostly elsewhere, \$3,000.
Brown Anderson (R-K-O) (1,387; 30-50) — "Wedding Rings" (Par). Unless deceived, this is best in months for this house at \$5,000.
Brown (Brown) (1,609; 20-50-60) — "Grand Parade" (Par). Slipped to \$2,800.
State (Loew) (2,352; 35-50-65) — "Anna Christie" (M-G-M). Greta Garbo's first adult exploited heavily by new management, \$14,000.
"Snappy Steps" (RKO) (1,200; 35-50) — "South Sea Rose" (Fox). Leonore Ulrich added very little. Not so hot.
National (2,400; 15-30) top. Shrine Circle. Twenty-five acts on the stage. Around \$15,000, despite pile of paper, and realized about \$4,000.
Uptown (4th Ave) (1,200; 15-30) — "Hurricane" (Col) — Another first in this class, neighborly first with two program pictures filling out week, \$3,000.
Ritz (Lafayette) (1,120; 15-35) — "Snappy Steps" (RKO) raised gross slightly to \$2,900.
Gayety (Galligan) (1,100; 25-75) — "Bona Fide" (Col's) burlesque stock, \$3,200.

Unemployment and Opposition Banged Minn. Houses Last Week

DROP \$5,000 TO \$10,000 IN PITTSBURGH LAST WK.

Pittsburgh, March 18.
Lent smacked plenty of grief all over town last week. Grosses off from \$5,000 to \$10,000, without exception.
"Song of the West," after nice opening, took dive at Warner and went out Saturday after eight days, shortest run for a picture here in over a year. "The Furies" replaced. "West" took drubbing at hands of critics, and lucky to get \$14,000 for entire period. Olympic pulled "Melody Man" after single week for "Party Girl," which started big under impetus of heavy exploitation. "Man" less than \$3,500 for six days, including Sunday midnight show. Penn. town's leader, also felt depression, slipping to \$3,800, and "West" took drubbing at hands of critics, and lucky to get \$14,000 for entire period. Olympic pulled "Melody Man" after single week for "Party Girl," which started big under impetus of heavy exploitation. "Man" less than \$3,500 for six days, including Sunday midnight show. Penn. town's leader, also felt depression, slipping to \$3,800, and "West" took drubbing at hands of critics, and lucky to get \$14,000 for entire period.

Estimates for Last Week
Penn (Loew's-U. A.) (3,300; 25-35-50-60) — "Dangerous Paradise" (Par). Off at \$28,500. Roundly panned, but mats good. Stage had Leon Noyes.
Stanley (WB) (3,600; 25-35-60) — "Dangerous Paradise" (Par). Took it on chin at low \$20,000, about 10 grand under previous week.
Warner (WB) (2,000; 25-35-75) — "Song of the West" (WB). Lasted only one week, but picture had been gotten here since house switched to run policy over a year ago. \$14,000.
Aldine (Loew's) (1,900; 35-50) — "Lone Star Ranger" (RKO) liked but couldn't overcome Lentian reaction. Perhaps \$10,000. "Rogue Song" (M-G-M) current for run.
Melody (1,200; 35-50) — "Melody Man" (Col) bad at \$3,500 and yanked after single week for "Party Girl" (WB), which opened nicely Wednesday. "Girl" likely to run out tenancy of house, lease excepted.
Harris (RKO) (10-20-30-40) — "Murder on Roof" (Col). Good notices and \$5,000, off for this house, but expected to hold.
Enright (WB) (3,700; 25-35-40-60) — "Slightly Scared" (Par) Stage show. Poorly received. \$5,000, poor showing for size of this stage.
Sheridan Sq — "Sergeant Grisham" (RKO) (2,100; 35-50). Around \$12,000 for tonight, better than contemplated, since picture was "Slightly Scared" (Par). Audience appeal. "Framed" (Radio) current.

RUN FILMS IN PTLD.; "GIRL" BEST AT \$13,500

Portland, Ore., March 18.
Several run films last week, although not doing major business. Fox-Broadway again led with program picture "The Girl Said No." Public Portland changed its name to Paramount and did fairly with "Son of the Gods," moving that film to the Rialto for 2d week at the United Artists. Although well exploited could not hold over 2d week. Parker-Fox Alder ran "Anna Christie" into fourth week and okay.
Broadway (Fox) (2,800; 25-50) — "Girl Said No," action comedy film. "Son of the Gods" (U. A.) stage, \$13,500.
Orpheum (RKO) (2,000; 25-50) — "Office Girl" (Public). Program gangster film, fairly, \$10,500.
Portland (Public) (3,500; 25-50) — "Son of the Gods," romance film from Second City. Will run off at Rialto, \$7,500.
United Artists (Parker-Fox) (1,200; 25-50) — "The Girl Said No." 2d week, and closed \$5,500; poor 2d week.
Aldine (Parker-Fox) (1,200; 25-50) — "Anna Christie" okay in 4th week and closed, \$4,500.
Music Box (Hamrick) (2,000; 25-50) — "The Girl Said No." Fair as program picture, \$5,000.
Blue Mouse (Hamrick) (800; 25-50) — "The Girl Said No." Good biz for small house, \$4,000.
Rialto (Public) (2,000; 25-50) — "The Girl Said No." Did little. Light exploitation, \$3,000.
Oriental (Tebbetts) (2,700; 25-35) — "Son of the Gods," registered good week.
Dufwin (Duffy) (1,400; 25-35) — "The Girl Said No." Stage stock in "Brothers," with "The Girl Said No." Good week, \$5,100.

Minneapolis, March 18. (Draw Pop. 500,000)

Weather: Favorable
It is becoming increasingly apparent here that unemployment and adverse business conditions are taking a severe toll along the local retail. With "Street Scene" (stage) in a slump, from which they emerge only temporarily when they have outstanding attractions.
The road was made the rougher last week by real damaging opposition from other entertainment quarters. With "Street Scene" (stage) at the Metropolitan at \$3 and Florence Reed, local favorite, at the Shubert, the legit hurt the film euphoria. Then, to boot, there were Primo Carnera, Italian fighter, who drew 15,000 to the Auditorium one night; Yehudi Menuhin, violonist prodigy, who attracted a large audience to the same house on another evening; and Lawrence Tibbett, the singer, in person, magnet as a soloist with the Minneapolis Symphony orchestra on still another night.
Brought in with great exploitation to the expected level, "Vagabond King" proved a disappointment at the Century. The doctored picture, which had been kept many customers away. Night trade in particular fell far under expectations. Picture also failed to attract the attention of the "Street of Chance" won praise from critics and customers, but only a small amount of better public response. \$22,500. Not good.
Century (Public) (1,600; 31-50) — "Vagabond King" (Par). Great ballyhoo for this picture brought fine opening, but patronage did not hold up to expected level. Mixed audience comment on picture. Critics accorded it high praise, but wild endorsement lacking among customers. Rates in prices fell \$15,000 after 6:30 p. m. no doubt hurt gate. Matinee at 6:50 comparatively better than the night.
State (Public) (2,200; 60) — "Bishop Murder Case" (M-G-M). Drew a large crowd. \$18,000. Not so well received as some of numerous murder mystery thrills, but drew a large crowd. \$18,000.
R-K-O-Orpheum (2,890; 50) — "Oh Yeah" (Falm). Vaude. Picture possessed little pulling power. Vaude drew some trade, \$11,000. Left house in red.
R-K-O-7th St. (1,500; 50) — "Sergeant Grisham" (Radio). Did worst brodie of year. Terrible week. Customers didn't like it, and tragic picture. \$2,500. Pathetic.
Lyrie (Public) (1,300; 40-50) — "The Girl Said No." (U. A.). Heavy enough picture, but drew only fairly, \$4,800.
Aster (Public) (900; 35-50) — "Hard to Get" (N. Y.). Satisfactory comedy. Trade so-so. \$2,500.
Pantages (1,600; 25-50) — "Party Girl" (WB). Continued doing sensational advertising and daring bits in this highly sexed picture, although not doing much room for improvement. \$10,000. Good gross above average, however.
Grand (Public) (1,000; 35-50) — "The Girl Said No." (U. A.). "Hit the Deck" (Radio), 2d half, 2d hit runs, \$2,000.

Loew's State's \$40,000 in Boston Felt by Others
Boston, March 18.
(Draw Pop. 300,000)
Weather: Fair
State, Loew's uptown house, busted the town by drawing \$40,000 two years last week, when "Anna Christie" got \$40,000.
Outside of this house business around town was tough, with the full effect of Lent felt.
Public's Metropolitan said "way down" to \$30,000, while Keith Memorial, at the Boston, drew \$25,000. Keith-Albee did \$22,000 with its vaude.
Estimates for Last Week
Met (Public) (4,380; 50-75) — "Only the Brave" (Par). \$30,000.
Keith-Memorial (4,000; 50-80) — "Men Without Women" (Fox). \$17,000.
Keith-Albee (3,000; 50-80) — "The Girl Said No" (U. A.). \$16,000.
Loew's State (4,000; 50-80) — "Anna Christie" (M-G-M). \$40,000.
Metro's "Penalty"
Los Angeles, March 18.
M-G has purchased "The Penalty" from Gouverneur Morris. It will likely go to Lon Chaney after he completes "Bugle Sounds."

"Vagabond" and "Grisha" Shrank in 2d Wk.; Both Leave L. A.; Shopping Wet

Los Angeles, March 18. (Draw Pup, 1,500,000) Weather: Mostly rain

A siege of "more unusual than usual weather" hit the private preserves of perpetual sunshine, and dampened grosses along with everything else. "Such Men Are Dangerous," at Loew's State, swam in with the town's highest, \$23,000.

Precipitous decline was registered by the \$1 top "Vagabond King." It encroached at the Paramount to only \$23,000, after a big opening week. "Sergeant Grishka" was similarly non-explosive at the Orpheum at a perfunctory \$15,000 in 10 exhibition days. "Puttin' on the Ritz" opened strongly but at a bog when the weeping skies opened up. Final tally of \$19,600 less than expectation.

Estimates for Last Week
Boulevard (Fox)—"Anna Christie" (Metro) (\$164; 25-30). Family neighborhood didn't seem to have umbrellas. Garbo picture \$4,000 under expected. \$7,500.

Carthay Circle (Fox)—"Happy Days" (Fox) (\$1,600; 30-\$1,500 week). Holding up strongly. Grandeur Innovation talking shop in place that never stops galsing \$16,700.

Chinese (Fox)—"Rogue Song" (Metro) (\$238; 30-\$1,500 (8th week). Meeting to crumble. Down to \$300 after great two months on Hollywood boulevard.

Criterion (Fox)—"Men Without Women" (Fox) (\$1,600; 25-75) (2d week). No kick at \$5,000. Whitebecks' psychologists attacked pushed to single by bearing down on maniac appeal. Women pretty scarce but big biz.

Egyptian (UA-Fox)—"Love Parade" (Par) (\$1,800; 25-75). Fuddled in streets didn't keep 'em away from Chevalier picture. Rainproof at \$15,500.

State (Loew-Fox)—"Such Men Are Dangerous" (Fox) (2,024; 25-\$1). Downtown house like this feels lack of near-by parking space. Good gross: \$29,000, but with weather breaks might have been really fancy. Eddie Peabody held over as m.

Million Dollar—"Cohens & Kellys in Scotland" (U) (2,300; 35-60). Lifted house to \$7,400. About two grand above average. Gag-fest appealed to this section of town.

Orpheum (RKO)—"Sergeant Grishka" (Radio) (\$1,600; 25-75) (2d, final week). Just bust loose. Short of \$15,000 on 10 days, all it could survive. "Rio Rita," following, got over \$7,500 stronger.

Paramount (Publix)—"Vagabond King" (Par) (\$3,955; 25-75) (2d, final week). Shrank to \$23,000 in prevailing winds.

RKO—"Playing Around" (FN) (2,950; 30-65). Felt weather. Not memorable at \$13,000.

United Artists (Pub-UA)—"Puttin' on the Ritz" (UA) (2,100; 25-\$1) (1st week). Started strong, hit bad weather, picked up again by weekend and tallied \$19,600, fairly good.

Warners' Downtown—"Song of the West" (WB) (2,100; 25-75) (2d week). Came in on momentum of great publicity shove and touched \$20,000 for runner-up honors of town.

Warners' Hollywood—"The Other Tomorrow" (FN) (2,755; 25-75). House just about breaks at \$14,800.

"KING" DIDN'T DO SO WELL IN BUFF. AT \$1

Buffalo, March 18. (Draw Pup, 500,000) Weather: Mild

Business about as usual. Buffalo and Century turned in good weeks. "Vagabond King" at Century, disappointing. Figure represents six days at \$1 top and one performance at \$1.

Estimates for Last Week
Buffalo (Publix) (3,600; 30-40-\$5) "Their Own Desire" (M-G-M) "Jazz Treasures" (Radio) (Fox) developed business rather unexpectedly. \$28,800.

Century (Publix) (3,400; 15-\$1) "Vagabond King" (Par). Not up to expectation. Opened with capacity premiere at \$1.50 top, but tapered away. Held over until Wednesday with returns decreasing daily. Matinees more than twice evening receipts. Seemed a mistake to make the scale of house to \$1 even for this \$28,000.

Hig (Publix) (2,400; 40-60) "Evidence" (E. N.). Vaude. Maintained even level for \$18,000.

Great Lakes (Fox) (2,340; 25-35) "Lone Star Ranger" (Fox) found picture to better than average receipts. \$15,500.

Coyette (Radio) (2,400; 40-60) "Melody Man" (Col.). "Idea in Green" (F. & M.). Stage. Just another week here again. Picture recent tally. Over \$13,000.

GOOD DOUBLE BILL GOT \$9,000, KEITH'S, BALTO

Baltimore, March 18. (Draw Pup, 250,000) Weather: Good

Rivoli (downtown) and Metropolitan (uptown) day-and-dating regularly now with Warner output. Houses are too far apart to be competitors and both of medium capacity. New plan speeds up subsequent release dates on Warner features here.

Two first-runners advanced their daily opening hour to 9 a. m. beginning Monday, Stanley and Keith's.

Lent is being felt at a number of b. o. Only the exceptional fare coming through the Mike comping. Auditorium with new pop price policy in, got best week in a long while. Upstairs, Valencia, "Lone Star Ranger," advanced its gross, and the Parkway did ditto with "Street of Chance." "Seven Days' Notice" failed to buck the Lenten lull at the Century, while "Dangerous Paradise" was just average at the Stanley. Keith's was pretty good with a double-bill, "Troopers Three" and "Officer O'Brien."

Estimates for Last Week
Century—(Loew) "Seven Days' Notice" (2,000; 25-60). Critical raves, but failed to click. This theatre gets big flapper draw and lack of regular live stuff hurt. Mike lent not strong enough to offset. Stage show, "Land of Syncopeation," fair but not outstanding; \$18,000.

Stanley—(Loew, Stanley-Granard) "Dangerous Paradise" (2,000; 25-60). Light, fluffy foolishness that pleased but didn't excite 'em. Nancy Carroll, in "Officer O'Brien," the big type, hardly strong enough to pull alone, at least in this. Just fair Lenten average at \$15,000.

Loew's—(Loew, U. A.) "Lone Star Ranger" (2,000; 25-60). New pop price scale apparently aiding.

Rivoli—(Wilson Amusement Co.) "Green Goddess" (2,100; 25-60). Day after week, mania for "Officer O'Brien" here. Nights big. \$12,000.

Valencia—(Loew, U. A.) "Lone Star Ranger" (2,000; 25-60). First tallied \$12,000 at this elevator stand; \$3,300.

Keith's—(Schanbergers) "Troopers Three" (2,000; 25-60). (2-50; 25-50). Lent cutting in, but no slump. Double bill pleased; \$9,000.

Parkway—(Loew, U. A.) (1,000; 25-35). Hold own with surprising regularity. Good average at \$4,200.

PROVIDENCE ALL RIGHT WITH UNEMPLOYMENT

Providence, March 18. (Draw Pup, 315,000) Weather: Mostly fair

Downtown houses did pretty well despite freakish streaks for the box office. Unemployment situation here worse than elsewhere but theatres are getting money.

R-K-O Albee, with Ricardo Cortez in "Such Men Are Dangerous," and "Lumoux" were the big spots in town. Closing of Strand theatre kind of helped.

Estimates for Last Week
Loew's State (3,500; 15-50) "Lumoux" (UA). Shorins. Opened big but petered out to pick up. Last R-K-O Albee. \$20,000; okay here.

R-K-O Albee (2,500; 15-60) "Second Wife" (Radio) and Ricardo Cortez on stage. Femme element went big. Good capacity, mostly. Matinees exceptionally good something unusual for this house. \$14,000; very good.

Majestic (Radio) (2,200; 15-50) "Slightly Scarlet" (Par) and "Men Are Like That" (Par). Skelly failed to pick better than other. Olive Brooks and Evelyn Brent. Double feature will keep house alive. \$12,000; average.

Strand (Ind) (2,200; 15-50) "Street of Chance" (Par). Played good days of week. Closed Sunday. Reopening Easter Sunday under Publix. Okay at \$5,500.

R-K-O Victory (1,600; 15-50) "Sergt. Grishka" (Radio). Opened big but fell off after two days. Picked up last half, to \$8,800. Opinion divided over advertisement.

Fay's (Radio) (1,600; 15-50) "Blaze of Glory" (Sono-Art). Vaude. Held over. Eddie Durkin, singing hails from Rhode Island, and picture plugged. Quiet at \$3,900.

Colleen Moore in Havana. Havana, March 18.

Colleen Moore has arrived here to spend a two-week vacation. Her mother accompanies the picture star.



BILLY MEYERS

The Golden Toned Baritone
First master of ceremonies chosen by Publix to inaugurate their new policy of traveling m. c.'s.

Featured in "Sunny Days," Stanley, Jersey City, now, week March 14. Publix tour to follow.

With many thanks to Carlton Winkler, Boris Morros and Max Turner.

Loew's Vaude Held Up in Montreal, \$16,500, 2d High

Montreal, March 18. (Draw Pup, 600,000) Weather: Raw and cold

Lent and lack of stand-out shows pegged grosses at below average last week. Houses saved as there was no place to go outside the theatres.

Loew's film had only one to stand up, with grosses as good as any shown this year.

Loew's headed at \$17,000 for "Show of Shows." This class of picture is nearing saturation point in this city. A flock of similar revues with many now traveling the neighborhoods.

"Sacred Flame," at the Capitol, just about got by, but had nothing to shout over with a \$14,000 gross. Manager Dahn is trying out a classical dance act from the New York City with effort to catch up with rivals.

Loew's held well to average with \$16,500. "Slightly Scarlet" was so-so, but vaude brought in the fans. Princess suffered from censors, who cut "Lumoux" to leave lots to the imagination. Satisfactory with \$12,500.

Imperial put on attractive vaude and good picture, "The Other Tomorrow," to around \$8,000. Orpheum lost better than usual on "Kiss of the Rose," about \$6,000. Roxy is getting known as the repeat house and holding over "Verdun," British-made war picture, for 3d week. Old Country fans, who still prefer sentimental, gave this house \$5,500 in its 2d week. His Majesty's (legit) had no kick on "Blossom Time" at \$14,000.

Neighborhoods doing better than main stems.

Estimates for Last Week
Palace (EP) (2,700; 40-75) "Show of Shows" (WB). Color, movement, and favorite stars attracted fans. Is but not enough to get over \$17,000.

Capitol (EP) (2,700; 40-75) "Slightly Scarlet" (Par). Censor mauling. This house is in heavy weather through Lent.

Loew's (FP) (3,200; 35-60) "Lumoux" (CT). Censor mauling. Picture, but vaude whacked bull's-eye for \$16,500; very good for season.

Princess (CT) (2,300; 30-55) "Lumoux" (CT). Censor mauling. This one badly, but brought in many usually not given to pictures. \$10,500; good.

Imperial (FP) (1,900; 35-60) "Other Tomorrow" (FN). Nice picture, fair vaude. \$8,000.

Orpheum (CT) (1,300; 40) "Mexicali Rose" (Col.). Liked, and around \$5,000.

Loew's (600; 50) "Verdun" (British). 2d week. Got good play at \$3,500.

Leo Meehan's Stories

Hollywood, March 18.
American Picture Corp. headed by A. H. Alexander, local realtor, announces production of four Gene Stratton-Porter stories by J. Leo Meehan. Latter owns the rights.

Reported after Tiffany releasing outlet.

Girl of the Limberlost, and "Keeper of the Bees" are to be the first two.

Nothing Big on B'way Last Week; Roxy with \$104,900 on Its Third Birthday Under Last Year's

\$57,000 AT MASTBAUM WAY TOPPED IN PHILLY

Philadelphia, March 18.
Temporary closing of the Aldine reported reverting to a grind and the reopening of the Fox-Locust Thursday with the road-showed production of John McCormack's "Song of My Heart" are features of the downtown picture situation here this week.

"The Vagabond King," despite all its touting and high praise in the papers, had a miserable four weeks' engagement grossing less than \$9,000 in its getaway week.

The Aldine has always been the best of Philly's reserved-seat, \$2 top, long-run houses, but this year it has been only sporadically successful.

Business was spotty last week, although up over the previous six weeks. Mastbaum was high with \$57,000. Most of the credit went to Winnie Lightner in person, as the picture, "Hello, Sister," was named.

Fox claimed around \$30,000 or a little less with the second week of "Happy Days," sensational in its first six days. Elinger held "Sergeant Grishka" for 2d week, despite only moderate trade at the beginning. Second week reported very weak.

Estimates for Last Week
Mastbaum (4,800; 35-50-75) "Hello, Sister." Picture weak, but star big. With this week's lighter in person, sent trade way up to \$57,000, well above house average.

Stanley (3,700; 35-50-75) "Son of God" (1st Nat. 3d week). Excellent three weeks; \$15,000 last week. Stanton (1,700; 35-50-75) "Green Goddess" (WB). 2d week. Started strong with \$18,000, very high for house.

Aldine (1,500; \$1.50) "Vagabond King" (Par, 4th week). Down to \$8,000 in final week.

Orpheum (2,000; 30) "Happy Days" (Fox) (2d week). Round \$30,000, as compared to \$40,000 opening. Good engagement.

Elmer (1,900; 50-75) "Sergeant Grishka" (RKO, 2d week). Critics liked it hot, but trade not so hot.

Boyd (2,400; 35-50-75) "Anna Christie" (M-G-M, 2d week). \$20,000 for first week, and not expected. This week final.

Earle (2,000; 60-75) "The Other Tomorrow" (1st Nat). Under \$20,000 for first week. Around \$15,000, \$2,500 under average.

Karlton (1,300; 50) "Phantom of the Opera" (2d week). About \$5,000, good for hold-over at this house.

"SONS OF GOD" BIG IN SEATTLE; \$16,000 HIGH

Seattle, March 18. (Draw Pup, 550,000) Weather: Warm and clear

It's no wonder the Fox-Locust theatre. New name for the Publix-Seattle. Fox has devil may care for 3d week dropping to \$15,000.

Coliseum stepped up some with "Untamed" and new management of Dave Helmholz. Chairman of board of censors of Seattle, who is taking a hand in running a show-society.

Orpheum put it on thick with ballyhoo for "Grishka" and b. o. up to \$15,000. 2d week with "Second Choice." Liberty keeps up dandy biz, this Jensen-ven Herberg picture, and the home manager, Le Roy Johnson general mrg. for J-Y in this town, couple of neighborhoods also up.

John Darr's second run houses doing oke business, despite persistent unemployment. Panatiers and President still dark.

Estimates for Last Week
Paramount (Publix) (2,500; 25-60) "Sons of God" (FN). \$15,400; fine.

5th Ave (Fox) (2,500; 25-60) "Untamed" (M-G-M). Halted back in usual form. \$16,000; okay.

Fox (Fox) (2,500; 25-60) "Jazz Treasures" (Radio). 2d week and fair. \$4,500; pretty bad; held too long.

Blue Mouse (Hamrick) (900; 25-50) "Second Choice" (WB). \$5,500.

Music Box (Hamrick) (1,000; 25-50) "Sons of God" (WB) (1st Nat). \$11,800; well exploited.

Liberty (Jensen-ven Herberg) (2,000; 15-50) "Untamed" (WB). \$10,200; steady here.

Coliseum (Fox) (1,800; 25-50) "Untamed" (M-G-M) better. \$20,000.

Metropolitan (Fox) (1,800; 25-50) "Behind Makeup" (Par). \$14,000.

Orpheum (R-K-O) (2,700; 25-60) "Sergeant Grishka" (Radio). \$15,000.

Sidewalk dragons attached to the big Broadway film palaces stood at their posts last week barking: "A selection of choice seats now available on all floors." It wasn't banana oil.

Capitol was down to \$31,100. Paramounted at \$47,000. Strand was under \$30,000, and the Roxy, although pretty good at \$104,900, did not come down a bust for its anniversary week of \$136,000.

About the only stand-out of the week and the one picture that had the crowd feel was John McCormack's "Song of My Heart" getting \$13,800 Wednesday to Saturday, at weekly rate of around \$10,000.

This week promises to reverse the order. Capitol has "Anna Christie," which opened with a walkway weekend and is certain of a fortnight. Paramount has "Sarah and Son," drawing some of the most favorable literary reviews of the season. Strand has already decided to retain "Son of the Gods" for 2nd week.

Al Johnson's "Mammy" is due March 26 at Warners, replacing "The Great West" at the latter. Universal has its first Roxy representation starting March 28 with "La Marseillaise."

Estimates for Last Week
Astor—"Rogue Song" (Metro) (1,120; \$1-\$2) (8th week). Nothing mentioned as yet to follow; \$17,000.

Capitol—"Anna Christie" (Par) (1,620; 35-50-75) (1st week). Too many concerned heroes. Rebellion discernible in \$51,100.

Carroll—"Puttin' on the Ritz" (UA) (1,120; 35-50-75) (1st week). \$15,000.

Central—"Disraeli" (WB) (\$22; \$1-\$2) (23rd week). Into 6th month of run. "Green Goddess" also current on B'way. \$11,000.

Criterion—"The Phantom of the Opera" (2d week). Started strong in Scotland (U) (1,900; 35-50-75). Held over on \$16,000. Slapstick boosted house gross 80%.

Criterion—"Vagabond King" (Par) (\$62; \$1-\$2) (5th week). No weakening yet. Around \$15,000 or better.

Embassy—Newsreel House (Fox-Hearts) (\$68; 25). Approach of spring weather. "The Great West" drive up in cabs and limousines.

Last week looked like under \$7,000. "The Great West" (Oscar) (Fox) (1,400; \$1-\$2). Jumped into quick agency demand plus strong sale at box office despite side street location. "The Great West" later ultra-swank invitation audience.

First half week tallied \$18,000, presaging a big week.

Gaiety—"Mammy" (Tiffany) (\$88; \$1-\$2) (2d week). Handicapped by still premiere. Much focus of mass media. "The Great West" rooted. Technicolor drama started to attract some business. Built strong to \$11,000 and near \$11,000 at count-up.

Globe—"Sergeant Grishka" (Radio) (1,055; 50-75). Too severe drubbing from critics but did a little business opening week. Picture least likely to survive. Richard Dix in "Lovin' the Ladies" probable success; \$15,000.

Paramount—"Only the Bravest" (Germantown) (2,500; 25-60). Picture to maintain house average. \$67,000, not good.

"Be Yourself" (UA) (2,000; 35-50-65-85). Fannie Brice picture. Opened under what \$40,000. Weatherably unusual what it does on most of its getaway; not profitable.

Rivoli—"Love Parade" (Par) (2,200; 35-50-75) (2d week). Follow-up engagement satisfactory after great 2d run; 2d week around \$20,000.

Roxy—"Such Men Are Dangerous" (Fox) (6,205; 50-75-15-50). A big business picture means something. Big tempo. Three yards old. Good business, \$104,800, particularly after previous weeks' slump \$17,500.

Strand—"Sally" (Radio) (2,800; 35-60-75). \$29,000. Not big.

West—"The Great West" (WB) (1,350; \$1-\$2) (3rd week). Close to rock bottom. Limping at \$11,500. Out next week.

Warners—"Green Goddess" (WB) (1,484; \$1-\$2) (5th week). House soon to drop \$2 policy for extended run.

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Comparative Grosses for February

Table of grosses during February for towns and houses listed as previously reported weekly in Variety.

NEW YORK

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
CAPITOL High... \$96,200 Low... 30,000	"Bishop Murder Case" Stage Show	"Not So Dumb" \$75,300	"Devil May Care" \$69,800	"Chasing Rainbows" \$55,700
PARA-MOUNT High... \$95,000 Low... 49,100	"New York Nights" Stage Show	"Burning Up" \$75,300	"Dangerous Paradise" \$64,700	"Roadhouse Nights" \$58,000 (Record) Buddy Rogers in person
ROXY High... \$173,658 Low... 70,000	"Men With- out Women" \$170,000	"Cameo Kirby" \$179,800	"Happy Days" \$111,000	"Happy Days" \$111,000
STRAND High... \$81,200 Low... 15,000	"Little Johnny Jones" \$22,100 All Sound	"So Long Letty" \$20,500	"She Couldn't Say No" \$27,000	"Lilies of the Field" \$30,000

CHICAGO

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
CHICAGO High... \$71,300 Low... 35,000	"Sacred Flame" Stage Show	"Not So Dumb" \$42,700	"Street of Chance" \$50,000	"Chasing Rainbows" \$38,000
McVICK-ERS High... \$63,300 Low... 15,000	"Sunnyside Up" 3d week All Sound	"Sunnyside Up" \$30,000	"Sunnyside Up" \$22,500	"Love Parade" \$39,000
MONROE High... \$52,500 Low... 27,000	"Romance of Rio Grande" \$49,000 All Sound	"City Girl" \$7,800	"Phantom of Opera" \$7,900	"Harmony at Home" \$5,900
ORIENTAL High... \$52,500 Low... 20,000	"Kibitzer" All Sound	"Second Chance" \$42,400 (Sophie Tucker)	"Locked Paradise" \$27,000	"Dangerous Paradise" \$36,500
ROOSEVELT High... \$36,500 Low... 9,000	"Virginian" \$22,000 (4th week) All Sound	"Show Boat" \$22,500	"Show Boat" \$11,900	"No, No, Nanette" \$15,900
STATE-LAKE High... \$35,750 Low... 16,000	"Lost Zeppelin" \$25,000 Vaude	"Grand Parade" \$27,000	"Night Ride" \$27,000	"Let's Go Places" \$24,000
UNITED ARTISTS High... \$43,500 Low... 11,000	"Con-demned" \$13,600 (3d week) All Sound	"Show of Shows" \$31,500	"Show of Shows" \$15,700	"New York Nights" \$22,500
ORPHEUM High... \$16,800 Low... 4,800	"Love Racket" \$8,900 (1st week) All Sound	"Love Racket" \$5,300	"Royal Racket" \$12,000 (In German)	"Royal Racket" \$7,000

LOS ANGELES

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
EGYPTIAN High... \$14,000 Low... 6,000	"Their Own Desire" \$11,000 Stage Show	"Laughing Lady" \$11,800	"Taming of the Shrew" \$12,000	"Seven Days Leave" \$11,000
LOEWS High... \$48,000 Low... 15,600	"Cock-Eyed Deaf" \$28,000 (1st week) Stage Show	"Mysterious Island" \$34,000	"Bishop Murder Case" \$26,900	"Lone Star Ranger" \$33,000
PARA-MOUNT High... \$57,800 Low... 15,600	"Love Parade" \$22,000 (3d week) All Sound	"Burning Up" \$20,000	"Street of Chance" \$27,500	"Roadhouse Nights" \$19,500
UNITED ARTISTS High... \$38,700 Low... 6,200	"Locked Deaf" \$20,000 Stage Show	"Lummox" \$18,000	"Lummox" \$10,000	"Con-demned" \$18,500
WARNER'S BOWEN TOWN High... \$38,800 Low... 10,300	"Son of the Gods" \$34,700 (1st week) All Sound	"Son of the Gods" \$24,000	"Son of the Gods" \$20,300	"She Couldn't Say No" \$26,000
WARNER'S HOLLYWOOD High... \$37,300 Low... 12,000	"Sacred Flame" \$22,000 All Sound	"Wedding Rings" \$13,800	"Second Choice" \$16,000	"Green Goddess" \$26,500

SAN FRANCISCO

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
WAR-FIELD High... \$48,000 Low... 10,000	"Hallelujah" \$28,000 (1st week) All Sound	"Hallelujah" \$18,000	"Anna Christie" \$31,000	"Anna Christie" \$22,600
GRANADA High... \$36,000 Low... 15,300	"No, No, Nanette" \$14,000 All Sound	"Burning Up" \$12,000	"Street of Chance" \$18,200	"Street of Chance" \$18,200
CALI-FORNIA High... \$34,000 Low... 6,200	"Con-demned" \$23,000 (1st week) All Sound	"Con-demned" \$14,000	"Son of the Gods" \$22,000	"Son of the Gods" \$18,000
ST. FRANCIS High... \$23,300 Low... 3,000	"Love Parade" \$6,500 (10th week) All Sound	"Love Parade" \$5,600	"Lummox" \$10,500	"Lummox" \$7,000
EMBASSY High... \$24,300 Low... 7,000	"Show of Shows" \$23,300 (3d week) All Sound	"So Long Letty" \$11,500	"So Long Letty" \$8,500	"Sacred Flame" \$10,000

BOSTON

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
STATE High... \$40,000 Low... 14,100	"Bishop Murder Case" \$20,400	"Devil May Care" \$19,400	"Ship From Shanghai" \$21,900	"New York Nights" \$17,300
METRO-POLITAN High... \$66,000 Low... 25,200	"Burning Up" \$31,900	"Green Goddess" \$44,400	"Sacred Flame" \$45,600	"Dangerous Paradise" \$45,100

KANSAS CITY

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
MAIN-STREET High... \$32,000 Low... 8,000	"Sally" \$29,000 (1st week) Stage Show	"Son of the Gods" \$28,400	"Seven Keys to Baldpate" \$19,800	"Hit the Deck" \$23,000
LOEWS MIDLAND High... \$35,000 Low... 10,000	"Happy Days" \$18,000 (1st week) Stage Show	"Devil May Care" \$20,500	"New York Nights" \$17,200	"Their Own Desire" \$22,300
PAN-TAGES High... \$31,800 Low... 5,000	"Acquitted" \$15,400 Vaude	"Love, Live and Laugh" \$13,400	"Romance of Rio Grande" \$15,400	"Broadway Hoofers" \$9,800
NEW-MAN High... \$33,500 Low... 8,000	"General Crack" \$28,000 (1st week) Stage Show	"Burning Up" \$14,100	"Street of Chance" \$19,100	"She Couldn't Say No" \$15,400

ST. LOUIS

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
AMBASSADOR High... \$48,800 Low... 20,500	"She Couldn't Say No" \$28,600 Stage Show	"Street of Chance" \$35,100		"Dangerous Paradise" \$38,000
LOEWS STATE High... \$31,500 Low... 10,800	"Bishop Murder Case" \$18,200 All Sound	"Chasing Rainbows" \$16,800		"Devil May Care" \$18,800
MISSOURI High... \$39,500 Low... 7,400	"Love Parade" \$28,000 (1st week) Stage Show	"Love Parade" \$15,300		"Son of Gods" \$24,000

SEATTLE

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
SEATTLE High... \$26,000 Low... 9,000	"Burning Up" \$8,900 Stage Show	"Street of Chance" \$14,000	"Laughing Lady" \$16,000	"No, No, Nanette" \$12,500
MUSIC BOX High... \$17,000 Low... 4,000	"General Crack" \$8,500 (3d week) All Sound	"She Couldn't Say No" \$3,250	"She Couldn't Say No" \$3,250	"Green Goddess" \$11,100
FIFTH AVE. High... \$26,000 Low... 5,500	"Lilies of the Field" \$12,200 Stage Show	"Chasing Rainbows" \$12,500	"Sky Hawk" \$15,000	"Men With- out Women" \$13,100
BLU-BAU High... \$16,000 Low... 3,500	"Moose Flame" \$8,400 (2d week) All Sound	"Party Girl" \$8,750	"Hall's Heroes" \$8,300	"Skinner Steps Out" \$6,300
ORPHEUM High... \$25,500 Low... 6,500	"Hit the Deck" \$26,000 (1st week) Vaude	"Hit the Deck" \$16,700	"7 Keys to Baldpate" \$12,500	"Playing Around" \$12,500

WASHINGTON

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
COLUMBIA High... \$19,000 Low... 5,500	"Chasing Rainbows" \$10,000 All Sound	"Devil May Care" \$13,200	"Devil May Care" \$9,500	"Anna Christie" \$16,500
EARLE High... \$25,500 Low... 6,000	"Sally" \$25,500 (Record) All Sound	"Sally" \$18,000	"Great Divide" \$16,000	"Aviator" \$12,900
FOX High... \$41,500 Low... 14,500	"Nix on Darned" \$17,000 Stage Show	"Harmony at Home" \$22,700	"City Girl" \$17,300	"Lone Star Ranger" \$26,700
METRO-POLITAN High... \$21,000 Low... 5,000	"Sacred Flame" \$8,000 (1st week) All Sound	"Sacred Flame" \$8,000	"No, No, Nanette" \$15,500	"Son of Gods" \$15,800
PALACE High... \$27,300 Low... 11,500	"Bishop Murder Case" \$22,000 Stage Show	"Seven Days Leave" \$20,000	"Burning Up" \$19,100	"Ship from Shanghai" \$21,000

PORTLAND, ORE.

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
PORTLAND High... \$25,300 Low... 5,600	"Burning Up" \$8,600 (New low) Stage Show	"Street of Chance" \$10,300	"Dangerous Paradise" \$7,100	"Slightly Scarlet" \$7,200
ORPHEUM High... \$22,500 Low... 5,500	"Wedding Rings" \$10,000 Vaude	"7 Keys to Baldpate" \$12,500	"Hit the Deck" \$17,000	"Playing Around" \$11,000
ORIENTAL High... \$41,000 Low... 4,000	"Argyle Case" \$5,000 Vaude	"Taming of the Shrew" \$5,500	"Is Everybody Happy" \$5,000	"Vagabond Lover" \$5,000
MUSIC BOX High... \$20,000 Low... 4,000	"Hell's Heroes" \$8,600 All Sound	"Song of Love" \$6,000	"Night Ride" \$5,600	"Dames Ahoy" \$6,700
UNITED ARTISTS High... \$20,000 Low... 4,000	"New York Nights" \$8,000 All Sound	"Chasing Rainbows" \$8,000	"Anna Christie" \$10,000	"Anna Christie" \$7,000
BROADWAY High... \$23,000 Low... 9,000	"Navy Blues" \$14,000 Stage Show	"Not So Dumb" \$14,000	"Men With- out Women" \$13,500	"Bishop Murder Case" \$15,000

MINNEAPOLIS

	Feb. 1	Feb. 8	Feb. 15	Feb. 22
MINNEAPOLIS High... \$45,200 Low... 17,000	"General Crack" \$28,100 Stage Show	"General Crack" \$22,700	"Lone Star Ranger" \$27,800	"Sally" \$24,000
STATE High... \$28,000 Low... 4,500	"Sacred Flame" \$8,300 All Sound	"Chasing Rainbows" \$8,100	"Devil May Care" \$12,000	"Tiger Rose" \$7,300
ORPHEUM High... \$22,000 Low... 5,000	"7 Keys to Baldpate" \$15,000 (1st week) Vaude	"Their Own Desire" \$12,000	"This Thing Called Love" \$11,000	"Grand Parade" \$9,000

PRICE SET TOO HIGH BY WILMER & VINCENT

Wilmer & Vincent's chain of 40 houses in Pennsylvania and Virginia is the market leader, but to the highest bidder. According to Sidney Wilmer, half-owner, the chain will be operated by himself and Walter Vincent, until they get their price not revealed. It is understood to be considered too steep by interested parties.

Warner Bros. and Public have been dickered for the houses, but no deals are imminent, with neither willing to raise the ante at this time. When Vincent returns from the west coast, May 1, these deals may be resumed or others started, but in his absence, Wilmer says nothing is being done.

Reports that bankers are negotiating for a purchase are denied by Wilmer.

DENVER DIDN'T LIKE \$1 TOP FOR 'VAGABOND'

Denver, March 18. (Draw Pot, 400,000) Weather: Fair. The Aladdin turned in a very good gross with "Green Goddess." Nearly good enough for a holdover.

"Nanette" did better than average at Tabor. Estimates for Last Week: Tabor (2,300; 25-60-75) — "Nanette" (F.N.) Nothing to complain about, \$10,500. Huffman's Aladdin (1,300; 35-50-75) — "Green Goddess" (W.B.) Enthusiastic over Aladdin, \$10,000.

Denver (Public) (2,300; 50-75-11) — "Green Goddess" (F.N.) Prices boosted to \$1 and locals did not like it, \$15,000. Huffman's America (1,500; 20-35-50) — "General Crack" (W.B.) Very good considering Aladdin recently, \$10,000. Rialto (Public) (1,400; 20-40-50) — "Dynamite" (M-G-M). Average week about \$4,000.

FOOD SHOW IN B'KLYN

Gaught Women, Costing Picture Palaces Much Money at B. O.

Brooklyn, March 18. Every season at about this time the food show hits the town, telling women how to cook. Greatest local show of the year, with film bills scored for two weeks.

Paramount like all the other houses downtown, received a sock from it. Par had "Street of Chance" and got \$25,000, not big. Stage show, was the "Chauve Souris" unit which didn't click.

FOX, appearing considerably, due to free attractions in the lobby and mezzanine. Had "Happy Days" and Rube Wolf, a m. c. and did fairly. Albee, with "Love Comes Along," and vaude. Strand satisfactory with "General Crack." Metropolitan, "Devil May Care," and vaude.

Estimates for Last Week: Paramount — "Street of Chance" (Par) (4,000; 35-50-75). Film of pleasing quality with Vallee helping, \$20,000.

Fox — "Happy Days" (4,000; 35-40-60-75). Extra gratis attractions pulling them in. Profile experts, fortune tellers, free readings and what not in addition to Rube Wolf, \$18,000.

Strand — "General Crack" (WB) (2,800; 25-35-60-75). Okay, \$17,000. Met — "Devil May Care" (M-G) (3,577; 35-40-60-75). Pleading bill, \$26,500.

Albee — "Love Comes Along" (R-K-O) (3,248; 35-50-75). Unimpaired picture. Vaude, \$19,700; not so good.

Flavin Back as P. A. Joining the commercial producing department of Par, Harold Flavin returns to the payroll after nearly a year's absence in the investment business.

Flavin formerly was in the Par publicity department. The investment venture went on the rocks a few weeks ago, leaving Flavin and others from show business, including Walter Brooks, out of jobs.

Marcia Freer on Radio. Marcia Freer, in private life Mrs. Earl W. Wingard, publicity director of Par, is to be featured on the Par-Public radio hour Saturday (22).

A mezzo-soprano, Mrs. Wingard will do a special symphonic arrangement of popular airs. Namack in Temporary Charge. In the absence of P. P. Waxman, first assistant publicity director for Namack, is in charge of Warner publicity, Waxman is in Hollywood but due back this week.

RE-EXHIBIT CONTRACT

Fort Lee, Filmdom's Pioneer Lots, Now Just Full of Bricks and Holes

Fort Lee, where the film industry was cradled, is now a Jersey graveyard piled high with debris, rusty reels, naked steel girders and boarded-up doors. A visit to the village across the river reduces to absurdity the pipe dream that there is any activity over there.

Four miles away in Hudson Heights a sound studio has been rigged up by Larry Blamo who owns a laboratory in connection. This is the only studio in operation on the Jersey side, although the Metropolitan in Fort Lee itself has been intermittently occupied by Indies since last summer. It is the only studio building there. The Blamo's film studio has RCA equipment, and is occupied on alternate weeks by Louis Brock, who makes comedies for R-K-O, and Photocolor, making colored musical shorts for Columbia release.

A couple of the old studios are currently being broken up for second hand bricks. Elsewhere the processes of decay are uninterrupted. Former film vaults are flooded with water. Broken windows and yawning holes in roofs give bleak evidence of glory forever departed.

TECH MAY CUT COST IF CONTRACT BIG ENOUGH

In a report from Dr. Herbert T. Kalmus, president of Technicolor, to former Judge William Travers Jerome and other associates, New York, a portion of the inside of the color maker is divulged. Although in this paper Dr. Kalmus does not reveal that Tech actually is alone on a single-colored color film, considerable is made of the difficulties all competitors are up against because of the double-emulsion process.

Same protection, it is inferred, is Tech's so far as its cameras are concerned.

"Somewhat the same situation obtains with regard to the cameras," the Tech president reported. "It would be of great advantage if the ordinary black and white camera could be used instead of a specially built camera. Technicolor has many times considered this possibility, but thus far is not convinced that it is practical. If it were found to be practical, there is apparently no patent or other restriction upon the general use of such a method."

New Technicolor contracts for the coming season are being negotiated with several producers, but none, outside of one with United Artists, calling for nearly half of its '29-'31 product in Technicolor. It is understood from the inside that the cost on Tech to producers will be lowered in keeping with size of contracts and number of pictures called for.

A Technicolor lab in London is underway, with proposals from various English interests for the creation of such a plant as a Tech subsidiary.

Fagan's Big Counterclaim

Hollywood, March 13. Answering Myron Fagan's suit for \$20,000 royalty on "The Great Power," Franklin Warner has filed a cross complaint against Fagan for \$500,000.

Warner alleges Fagan's incompetency in casting and supervising the picture cost him that much in cancelled booking contracts by Metro over here, and with Gaumont in England.

Warner's Return

Hollywood, March 18. Harry Warner, Sam Morris and A. P. Waxman leave here tomorrow (Wednesday) for New York.

After the Warner sales convention at Atlantic City in June Harry Warner will suit for two months in Europe.

PATHE FIRE HEARINGS; TWO, \$500 FINES LEVIED

The Grand Jury's investigation into the Pathe studio fire of last December when 10 persons lost their lives is expected to be concluded by Friday after hearing 25 witnesses, including employees of the studio and of the various city departments whose duty it was to see that the place was safely guarded against fire. The hearing before Chief City Magistrate McAdoo is expected to continue into the alleged culpability of John C. Flinn, vice-president, and Henry S. Lally, business agent, of the Pathe Company. Both are charged with homicide.

Among some of the witnesses who appeared before the Grand Jury were: Joseph Enea, John Cuomo, both property men; Daniel Carey, Lawrence O'Laughlin, Robert Ward, Harry J. Ford, electricians; Walter Strange, cameraman; Adele Storey, Marian Hersen and Mary E. Kerr, dancers.

Messrs. Flinn and Lally were fined \$500 each by Magistrate Simpson Monday. He found them guilty of over-storing films in the studio. His decision will be appealed.

Point on Appeal

That the Board of Standards and Appeals as early as 1919 overruled the city ordinance in the case of the Manhattan Studio, thus permitting storage of film in excess of the amount specified in the law, and at the same time declared a sprinkler system in the plant was unnecessary, will comprise the basis of Pathe's appeal to General Sessions from Monday's decision in a magistrate's court. This appeal from the \$500 fines imposed upon Flinn and Lally will be filed within the next 30 days.

That is the board's position in the matter, which is ordinarily regarded as last word in situations of this kind, was not taken into consideration by the lower court has surprised Pathe attorneys. In defense of Flinn and Lally, Pathetics emphasized Tuesday that they had been in charge of the studio for only six weeks prior to the fire. This was knowledge of the Board of Standards and Appeals memoranda on the fire status of the place.

Par Stock for Employees Revived, in Effect April 1

Paramount stock, which was to have been available to employees at \$2 a share last fall, but wasn't due to the Wall Street crash, is to be purchasable April 1 at this figure. The sale of the shares to those on the payroll was approved at the stockholders' meeting last spring. With the stock slipping to low levels during the crash, availability to employees at the figure set was impossible.

The stock is now back to near 70. In purchasing it, Par employees have a year to pay.

Department heads are to determine how many shares men or women under them can buy, bosses to gauge limit of purchases by salary and apparently ability to pay.

Under the plan, Par restricts any employee buying from selling until one year shall have elapsed.

No 'Marietta' Cast Yet

Hollywood, March 18. Metro's "Naughty Marietta" operation is due for start in three weeks.

Becky Gardner is writing the adaptation and Larry Weingarten is chalked to supervise.

No cast or director as yet.

1ST 'INDIVIDUAL' OF MANY CHANGES

Paramount Issues Exhibition Agreement for Exhibitors Following Justice Thatcher's Ruling Out of Former Standard Form—Several Beneficial Clauses in Old Contract Eliminated

UNENTHUSIASTIC EXHIB

Considerable discussion and some unrest have been caused in exhibition circles on analysis of the new Paramount contract, taking the place of the old Standard Exhibition form and first of any producer-distributor to include a compulsory arbitration clause. Par has just sent the new contract to all its exhibitors for use in the sale of product now ready (Group S-1, embracing 33 pictures. Other products are reported planning similar contracts, individually framed.

Exhibits in some quarters are said to feel that the new Par contract more than makes up for whatever hand they, the exhibs, had in outlawing arbitration and the old contractual system through the recent Thatcher decree.

That is a far stiffer contract than the old, doing away with many of the benefits enjoyed under the former, and for good measure imposing other clauses exhibs never worried about formerly, seems to be the consensus of opinion.

One angle favorable to the contract appears to concern its arbitration features and rests on the assumption that "individual" contracts by all producer-distributors, even if all have the compulsory arbitral clauses, are desirable because then all information in connection with claims, including price of products, deals, etc. are the property of no one except the distrib and exhib in question.

There is said to be some feeling, also, that with individual producer-distributor contracts it will be up to the distrib to get the business by handing out the best contract.

24 Clauses

The Par contract is on both sides of one sheet of paper (foolscap length) and contains 24 numbered clauses; eight other clauses and stipulations and a rider on licensing reproduction of sound, this containing six clauses. The old Standard Exhibition Contract included 22 clauses and an additional six under "Approved Additional Clauses."

While many of the main clauses in the Par contract are practically the same as those in the old standard form, there are plenty of clauses and parts of clauses missing in the new Par agreement. These are made up by the inclusion of a number of clauses and stipulations that did not exist in the Standard Exhibition Contract.

Principal clause taking away benefits formerly enjoyed by the exhibitor owner have also been taken away by Par. Among the benefits formerly provided for but absent in Par's latest contract are:

1. Agreement of the distrib that none of the pictures sold under the contract is a release or newsreels (if wanting features).
2. Restriction against inclusion of any releases of old negatives in a group of new pictures and agreement that no short subjects or newsreels will be sold in any group of features with the sale being conditional upon the exhibitor's features, or vice versa. (This clause stopped the distrib from demanding that exhibitors include shorts and newsreels if wanting features).
3. Guarantee by distrib that none of the pictures will contain any ad.

(Continued on page 16)

3 Groups with Exhib Contracts Meet in N. Y. for Conference April 1

1st Runs on Broadway (Subject to Change)

Week March 21
Capitol — "Anna Christie" (Metro)
Colony — "Dames Ahoy" (U)
Paramount — "Young Eagles" (Fox)
Roxey — "Sky Hawk" (Fox)
Strand — "Son of Gods" (F.N.)

Week March 28
Capitol — "Montana Moon" (Metro)
Colony — "Trailin' Trouble" (U)
Globe — "Lovin' the Ladies" (Radio)
Paramount — "Honey" (Par)
Roxey — "La Marseilles" (U)
Strand — "Playing Around" (F.N.)
Winter Garden — "Under a Texas Moon" (WB)

\$2 Runs

March 25 — "Mammy" (WB) (Warners)
April 1 — "Journey's End" (Tiffany) (Gaiety)
May 1 — "Hold Everything" (WB) (Hollywood)

TEXAN INVENTORS SAY ERPI HAS INFRINGED

San Antonio, March 18. Suit asking a permanent injunction against alleged patent infringement by the Electrical Products Research Co., Inc., a subsidiary of the Western Electric Company, has been filed in United States District Court here by the Alograph Co. of America, corporation owned by San Antonians.

Petition asked, besides a permanent injunction, an accounting in equity of all profits derived by the Electrical Research Co. from the exploitation of sound processes since its advent into the picture field.

The suit alleges that a patent issued to Allen Stowers and Leo DeHymel, San Antonio inventors, in May, 1924, supercedes all subsequent patents issued to other sound exploitation companies and that the use of all disc sound processes now employed is an infringement of the patent. The suit is not directed toward the film track method of projection.

Attorneys said they have been unable to make contact with the defendants. The inventors were said to have worked 14 years on their processes before perfected and that patents were issued them in Germany, Canada, England, Austria and the Irish Free State.

Papers in the case are returnable March 24.

"PARTY GIRL" EDICT TIES UP CHI. CENSOR

Chicago, March 18. Local Tiffany-Stahl exchange has secured a temporary injunction against censor board here, restraining them from interfering with "Party Girl," which censors rejected.

Injunction expires this Thursday at 2 p. m., and exchange is battling for permanent hands-off edict. Picture slated to go into R-K-O Woods.

Lollier Running

Los Angeles, March 18. W. H. "Bud" Lollier, Fox West Coast executive, will be a candidate for the California State Legislature from District 57 in the coming election.

He will have the support of the Motion Picture Producers' Assn. and other film bodies.

The huddle is on for the return of arbitration and a uniform contract. Producers are willing even to incorporate a proviso for "home rule." Three groups, as the result of a meeting at the Union League Club recently, are now preparing their own ideas. This means that three different arbitration systems and as many uniform contracts will be presented when the meeting to pick the winners is held in New York April 1.

Before the Thatcher upset the purposes of the get-togethers sponsored by the Hay's organization with Sidney Kent as special intermediary were chiefly to consolidate Allied and the subsidized Motion Picture Theatre Owners of America into one national organization of exhibitors.

With the ruling out of arbitration and the standard exhibition contract the need for such assembly of exhibitors ended.

The meeting last week, the first one since the Thatcher decree, also witnessed a slashing in half of the various committees representing the exhibitors. From 15 to 10, instead of 5 to 8, as they were known, the conveniences are 2-2-2.

As things now stand, Kent and (Continued on page 43)

W. Fox Takes Slap At John Zant by Leo Replacement

What is looked upon along Broadway as a slap at John Zant, taken by William Fox, is the replacement of Zant by Joe Leo as operator of the Fox own vaudeville and picture theatres in Greater New York. These have been added to the Fox Metropolitan theatres, also Leo-operated.

Removal of the large list of Fox own houses from Zant's list leaves Zant with but five of the Fox de luxe houses to handle—in Detroit, Washington, Philadelphia, St. Louis and Brooklyn. Zant has been directing the other removed Fox theatres for many years.

Zant was in Florida when the order substituting Leo was issued by Mr. Fox. It was not expected that Zant would be informed of the change before Sunday or Monday. What his move might be wasn't known in New York, but the Fox order strips authority from Zant for a majority portion of his Fox work.

Sheehan Faction Shortly before Zant was bereft of the New York houses, he had gone with what is known as "the Sheehan faction" in internal Fox slant on a printed declaration, along with W. R. Sheehan and other Fox execs, in favor of the Halsey-Stuart financing plan for Fox. This plan is opposed by William Fox, who favors the Blair, Bancamerica, Lehman plan, which has since started to operate for the refinancing of the Fox companies.

Those of the Sheehan faction who are on the Fox company's board of directors are also said to have voted against the Wm. Fox side at the annual meeting two weeks ago when the financing matter came up for official action. William Fox is said to have received the majority of the board at that time by one vote.

Joe Leo has been operating the Fox theatres lately acquired in the metropolitan section, the Fox houses in Wisconsin and upper New York State besides a string in Chicago. With the Fox own theatres in Greater New York added, Leo has under his present direction around 215 houses.

New Cheap W. E. Sound Device Shortly May Be Marketed; ERPFS Big 1929 Dividend Net

Simultaneous with its 1929 report to stockholders that the year was outstanding and that sales nearly doubled, the subsidiary, Electrical Research Products, credited by Western Electric with paying a dividend of \$3,250,000 out of earnings of the past two years, will shortly announce a new cheap sound reproduction model.

Letters are being sent to unwired still houses to state by and ignore other devices in the field until the Erpi announcement. More significant than the theatre end is that W. E. intends to style largely into the industrial and educational field which is almost parallel with the tiny indie in points of view of seats and cheap equipment.

Western, which has remained aloof from the cheaper talker sphere, by its latest policy admits it has finished garnering the biggest theatres in the U. S. and also that it has unprepared to meet the thousands of houses of 1,000 seats and under. Success of General Electric, via its associate, Radio Photophone, with a \$3,000 equipment is seen by activities as compelling Western to unbend from an exalted position which W. E. executives have constantly defined as being so secure that theatres of all classes would be forced to pay W. E.'s minimum price of \$7,000 or remain silent.

The cross patents licensing arrangements, among other things between the two electricies, have given since the time of their inception, the impression there was an understanding that Radio should play straight for Western on the equipment selling end. For nearly two years Radio substantiated this impression by passing up opportunity after opportunity and seemingly giving W. E. every "in."

Radio, finally admitting itself whipped in the reproducing and recording end, with Western's license binding producers until 1944, began concentrating on the small box office and field.

Big Demand
So profitable has this phase proven for Radio that the company executives have sped up mass production of the cheaper model to meet demands, it is said, Photophone knocked down the prices of 1,000 types originally designed to \$2,000 for around \$5,000. Even with this surplus, plus the aid of the cheapest model, Radio execs claim the demand during the past few months has been so great the company is facing a real tilt between the two electricies' children is now on, it being understood that the same sales policy as Radio's on the cheaper end will prevail with Western. Photophone has been exacting 10% upon the signing of the contract, another 15% with the installation and the remainder in later payments.

It has been reported by W. E. salesmen that selling the seven grand equipment to small indies long ago proved futile. Plus the Radio activity in the field, DeForest, without half the effort of either electricies, has cropped the smaller field for over 1,000 installations to date, it is stated.

Exhibits Wise
With the rapid development of cheaper talkers, which Western at first belittled, the simple plug-in possible despite the fact that people within the organization stated the original down payment of 25% met all outlay costs to the electric, there is coming up another device. Exhibitors are wise to the little knick-knacks in the different types. From Allied States organization, which affected the original bulk deal with indies at the same time film franchises were entertained, comes the observation that Radio's bonafide cheaper talker is better and more grand than the older model which recently reaped an extra two grand.

Radio executives admit that further improvements will be introduced in present reproducing model, including the simple plugging into an electric socket for current. In the latest Radio model a generator is used while in the original model, which the exhibs refer to, a battery furnished the kind of power was made at Photophone headquarters Saturday of any illi-

INDIE STUDIOS NOT SO INDEPENDENT NOW

Los Angeles, March 18.
Independent studios, which formerly turned down anyone wanting space for work other than picture production, are now accepting any sort of tenants able to pay rent. One studio has space rented to a commercial ice creaming outfit, machine shop, sculptor, dressmaker and a model maker. Another studio is renting part of its lot to a trucking company as parking space. Other small studios are renting stage space for storage and sign painting.

With the lull in indie production, studios have found that they need to go outside of the picture business to get rent money. They also have discovered the outside business pays on the line.

Metal as Reflector

Guliver City, March 18.
Chromium metal, used in plating, is being used by M-G for its own reflectors instead of glass, as formerly. Studio figures the reflection much stronger, thus necessitating less lighting and less heat. Also absence of breakage is an advantage. Innovation used for the first time on interior sets of "The Big House."

R-K-O Cigars on Sale

Chicago, March 18.
R-K-O cigars with R-K-O all over the box and the brand's name Flor Pina have gone into about 40 Loop hotel lobbies and restaurants. The "R-K-O Special" is by Jack Hess, the chain's local exploitation manipulator.

Bill Cody's Westerns
Los Angeles, March 18.
Bill Cody will make six outdoor pictures for Sono-Art.
"Cliff Broughton will be in charge."

Klein Returns
Hollywood, March 18.
Phillip Klein, former Fox supervisor, is back in town.
Away three months in England.

gation or intimation of such from Allied, despite reports that Allied was credited with considering it self hurt in dealings with those outside the fold which Radio has since made.
"We have one price for all and one method of payment," declared Charles Ross, executive Photophone head.

ERPI Report
Little definite information or detail concerning the ERPI is made to Western Electric stockholders in the annual report. It is significant that the annual report of ERPI was not all out of the \$31,555,774 earnings of Western Electric for 1929, but also from those of the electric's previous year totaling \$22,023,282.

In the few paragraphs of 12 pages of typed matter devoted to the talker subsidiary, the report briefly includes the number of installations and the comment that its merits have resulted "in its wide acceptance by the motion picture industry."

Most of this space is given to "possibilities"; that those outside of the amusement field are becoming more and more apparent.

In this respect it states:
"Progress has been made in adapting the talking picture to educational, religious, advertising and industrial uses, and a demand for Western Electric apparatus for these purposes is developing for advertising merchandise, for enriching the curricula of schools and colleges, for broadening the contacts of industrial executives with branch organizations and sales forces, and for lessening the handicap of the small school and church by rendering available the talent of great educators and religious leaders."



BENNY ROSS

Breaking in CARLTON WINKLER's first show for Warner-Publix this week. Carlton's a great little producer and a "natural." Just watch him.

As for G. M. still mastering the ceremonies. Now in my 77th week for Warner Bros. at the Stanley, Jersey City.

Radio's Opposish, Pisbgh Mgrs Say; Ads are Shifted

Pittsburgh, March 18.
Theatre Managers' Association here lodged formal protest with "Press," Scripps-Howard daily, because sheet had combined radio and amusements under one section of the Sunday issue. Formerly, "Press" had given legit and films complete section, with a page or two devoted additionally to radio. Managers claimed that radio is one of theatre's strongest competitors and asked that paper revert back to old system. After a two-day conference with "Press" executives, they finally agreed to run the amusements section alone beginning next week.

Tech's Insurance Saving

Los Angeles, March 18.
Technicolor has discontinued carrying insurance on its cameras. After a checkup, it was found that the insurance premiums at 2% of the camera valuation was costing the company around \$160,000 a year. The company figured that the cameras were in the laboratory most of the time and while there, are covered by a general policy.

Cameramen Sue Fox, Alleging Salaries Due

Suit of four former Fox-Case cameramen against Fox-Case for breach of contract has been settled out of court. Harry Berger, John Polito, Frederick H. Butt and Ferdinand E. Delgado, the cameramen, claimed salaries due from Fox-Case for cancellations varying between eight months and two years. Abner J. Rubien, representing the cameramen, secured a settlement from Fox-Case.

Claiming breach of contract, Philip Dion, cameraman, has started action against Fox-Case for \$1,000 as salary due until the expiration of his contract.

Dion, through Mr. Rubien, alleges that on June 4, 1928, Fox-Case engaged him for one year as staff cameraman. April 14, 1929, claims Dion, Fox-Case discharged him.

Leaves Warner's Pub.
Ethel Gordon has resigned as publicity rep. at Warner's Flatbush studio. She joins Laurence Rivers at the Mansfield, New York, to handle "Green Pastures."

A. P. Waxman, Warner's publicity head, will assign one of the home office men to the studio job.

P. A. Goes to Brooklyn
Chicago, March 18.
Les Kaufman advanced from press agent with B. & K. to the exploitation post at the Paramount, Brooklyn, through by resignation.

Milton Levy, Kaufman's assistant, boosted a notch.

News From the Dailies About HOLLYWOOD

Through "Variety" now printing a four-page special bulletin weekly in Hollywood, placed with the regular weekly "Variety" upon arrival Saturday, considerable matter of national interest is rewritten into the News of the Dailies below. Accordingly this department has been detached from the usual News of the Dailies page and placed instead in this Picture Department, where it will continue weekly.

Mrs. Dorothy Sherman secured a divorce from Ammon Sherman, director, on grounds of cruelty.

Joe Levigard, picture director, injured in an automobile accident.

King Vidor paid a fine of \$400 in Federal Court for failure to make a proper income tax for 1925. Edward Sedgwick, another director, paid \$250 fine on a similar charge.

"Personality," new title for "Love O' Lil" (Col). New "Love O' Lil" story being written by Jimmy Starr.

Joe Mingo, newspaper photographer, filed a \$1,900 damage suit against Ernest Westmore, studio makeup artist, as result of a fight on the church steps at the Westmore-Ethelwyn marriage. Mingo photographed Westmore and his daughter, by a former marriage, while the kid was asking her father to hand over mother's back alimony. Westmore fined \$100. Ethelwyn Claire, his new wife, paid it.

Eaka Wilson, head of the Jefferson-Hawkins Film Corp., pleaded not guilty of failure to pay Gladys McConnell and Hugh Allan for picture work and of leaving them stranded in Hawaii. July trial set for April 10.

Freeman Lang, radio announcer, sued for divorce by his wife, Carol Lang, charging misconduct.

Phil Coleman, concert singer, filed \$100,000 breach of promise suit against Mrs. Louella Bard of San Diego. Coleman claims he gave up an Australian concert tour when Mrs. Bard suggested marriage.

Pauline Wagner, pictures, awarded

ed \$1,200 damages against the Motor Sales Corp., for sinking her yacht.

Curtis Mosby, Negro orchestra leader, granted a permit to conduct a theatrical employment agency.

Station KFKQ closed following a complaint by the L. A. Gas and Electric Corp. that the station stole electricity after its meter had been turned off.

Voe Miles, actress, committed suicide with poison.

Dorothy Granger, Texas beauty contest winner, had a five year contract with Hal Roach approved in court.

Murphy McHenry, writer, fined \$100 for trying to pick a fight with Jim Tully. Death Valley Scotty paid the fine.

Margaret Meek, known as Margery Wilson (pictures), filed a voluntary bankruptcy petition, listing debts of \$3,953 and assets of \$110 in clothes.

J. Ira Angus, income tax expert, arrested after a struggle with federal officers and held in lieu of \$7,500 bail for falsifying the tax return of Earl Foxe, pictures.

William H. Taylor, claimed to be 102 years old, and the oldest actor in Hollywood, refused treatment at a receiving hospital when taken ill.

As an aftermath of the Tully-Gilbert row, Murphy McHenry, writer, was suddenly unconscious by Dr. Frank Nolan when he tried to pick a scrap with Tully in the Brown Derby Restaurant. McHenry was arrested on a charge of drunkenness.

RECEIVER FOR SIMOTONE \$2,000 Judgment Secured by Marcus —Looking for Assets

Simotone, film equipment corporation, 55 West 42d street, has been placed in receivership by the N. Y. Supreme Court for the purpose of locating the firm's assets to satisfy the execution of a judgment against the company in favor of Samuel Marcus and the Elichrich Studios. Receiver named is Eugene Blanc, R. 41, 41st Street Row. The judgment is for \$2,190.

The row between Marcus and Simotone arose out of a contract between the two whereby Simotone was to install certain sound equipment in the Elichrich Studios. Marcus paid \$2,000 as a binder and claims he never got the instrument contracted for.

Although the receivership is created only for Simotone, Marcus' original suit was aimed at two of the equipment company's affiliated firms, Combined Sound and Color Films, Inc., and the International Talking Films, Inc. They were not named in the court's order for a receiver.

Iowa, One Publix Div.

Des Moines, March 18.
Publix Theatres has now made Iowa a separate division, naming Nate Prudenfeld, manager. Under the new system, Iowa and Nebraska, heretofore joined Publix also makes Nebraska a separate division.
Des Moines Publix houses were formerly managed from the Omaha department headquarters. Three districts now covered by Iowa division.

Jack Roth becomes district manager of five Des Moines theatres and one in Newton. Herbert Grove will manage the second district of five houses, while the third is assigned to A. G. Stoltz, which includes Waterloo, Cedar Rapids and Marshalltown.

"Lummxox" at Last

"Lummxox," Herbert Brenon's talker, adapted from the Fannie Hurst story and long since completed, held off Broadway, opens at the Rivoli Friday (21) or the following Friday, following run of "The Love Parade" (Far).
Picture has been released generally some time ago.

FRIML "FED UP," RUNS OUT ON HOLLYWOOD

Hollywood, March 18.
Rudolph Friml hopped a train for New York suddenly with his ultimate destination Europe. He expressed himself as fed up with Hollywood.

Brought west by United Artists to compose the score of "Bride 66," which Arthur Hammerstein is producing, Friml left with that picture but half complete.

United Artists wanted him to do two more operettas.

L. A. to N. Y.

Harry Warner.
Sam Morris.
Benjamin Rasch.
Don Eddy.
Irving Berlin.
Pat Dowling.
Arthur Johnson.
Columbia Pictures.
A. P. Waxman.
Adolph Zukor.
Victor Heerman.
Sarah Y. Mason.

N. Y. to L. A.

Buddy DeSylva.
Leo Brown.
Ray Henderson.
Lucille Webster Gleason.
Walter Donaldson.
Gus Kelm.
Louise Brown.
Frederick Sammls.

Swirling, Scenario Ed

Hollywood, March 18.
Jo Swirling, former eastern newspaperman, has been appointed scenario editor of Columbia Pictures.
He succeeds Ed T. Love, Jr.

Felix Feist Going West

Hollywood, March 18.
Felix Feist, of Metro's home office, is due to leave New York March 21 for the coast.

Production conferences the object.

Brother Vice Brother

Hollywood, March 18.
Ben Pivar replaced his brother Maurice, as editorial supervisor at Columbia studios.
Latter moved back to his old job as film editor for Universal.

HOW
to top the records
set by

SALLY

★
SON OF THE GODS

★
**NO, NO,
NANETTE**



Grab- SHOW GIRL IN HOLLYWOOD

and set it now
for Easter Week

55 other big theatres already have!

with a new and greater

ALICE

WHITE

more ravishingly beautiful in Technicolor. And

JACK MULHALL

Directed by Mervyn LeRoy



A FIRST NATIONAL and



"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its process

EXPOSES
Shows you the movie studios from the inside and outside, and other show places of Hollywood.

EXPOSES
Tells all that goes on behind the closed doors of "production conferences." It mocks the yes-men.

O O D

EXPOSES
Explains the workings of the camera booths, microphones, lights and production methods.

EXPOSES
Shows you the projection room and the method of broadcasting the voice to the audience.

EXPOSES
Gives you a close-up of a Hollywood world-premiere with all the stars in attendance.

The SONG OF THE FLAME
WILL BE HEARD AROUND THE WORLD

PICTURE Part **T** **echni** **COLOR**

Here's your Complete Campaign

- 1 Double your playing time. Triple your advertising appropriation and bill it like a circus.
- 2 Tell them it shows ALL about Hollywood and tells a wonderful love story besides.
- 3 Tell them they'll see the talkies in the making, from the make-up to the projection room.
- 4 Tell them they'll see ALL of Hollywood, the Montmartre, Roosevelt Hotel, Hollywood Blvd. and homes of the stars.
- 5 Tell them they'll meet Al Jolson and Ruby Keeler, Noah Beery and Noah Beery, Jr., Loretta Young, Walter Pidgeon and scores of other celebrities at a brilliant world premiere.
- 6 Tell them they'll see a new and greater Alice White photographed with the ultimate in Technicolor perfection.
- 7 Tell them about Jack Mulhall, Blanche Sweet, John Miljan and the cast of stars.
- 8 Tell them about the song hits, "Hang On To A Rainbow" and "I've Got My Eye On You" with the most novel presentations any songs ever had.
- 9 Tell them it's one of the finest screen ROMANCES, with laughs, drama and gripping suspense.
- 10 Tell them it's the story they roared at when it ran for fifteen weeks in Liberty Magazine. Better than "Show Girl", and what a sensation THAT was.

Clip this page and file it. It will come in handy when you play "Show Girl in Hollywood"

FOUR OF A KIND

ON BROADWAY AT \$2 TOP AND ALL OF 'EM WINNERS

A♣ MAMBA

The First All-Technicolor Drama

with Jean Hersholt
Eleanor Boardman & Ralph Forbes
Directed by Al Rogall

Now in SECOND BIG WEEK
At the Gaiety Theatre, N. Y.

ALL HOUSE RECORDS
BROKEN

A♦ PARTY GIRL

Sensational!

Sweeping the Country
After Six Smashing
Weeks at the Gaiety, N. Y.
Star Cast, Headed by
Douglas Fairbanks, Jr.,
Judith Barrie, Jeanette Loff,
Marie Prevost
A Halperin Production
Six Great Weeks at the Gaiety
Theatre

A♠ TROOPERS THREE

Fun, Romance, Daring Horsemanship.
An Epic of the U. S. Cavalry
With Rex Lease, Dorothy Gulliver,
Slim Summerville and the 11th
U. S. Cavalry

Just One Big Thrill After
Another.

Written and Supervised by
Arthur Grey Emery
Directed by Norman Taurog
Three Big Weeks at the Gaiety

A♥ The LOST ZEPPELIN

With Coway Tearle, Virginia Valli,
Ricardo Cortez

It Made the Critics Gasp!

Four Mighty Weeks at the
Gaiety

Directed by Edward Sloman

It's
"To the Bank!"
When You Play
These Mr. Exhibitor

"SUNNY SKIES." College Life. College Love. College Fun and Music. Featuring Benny Rubin, "the Nation's Miraculous," Marjorie Kane, Rex Lease, Marjorie Kane, Harry Lee, Greta Graustadt, Westley Barry and a star cast. Story by A. P. Younger. Directed by Norman Taurog.

"THE MEDICINE MAN." Adapted from Elliott Lester's stage play. Featuring Jack Benny, Betty Bronson, Eva Novak, with great cast. A mighty comedy drama, based on a subject of timely interest.

"SWELLHEAD." A powerful story of a prize ring champion who "high-batted" his old friends and his sweetheart and then had to beg for help. Filled with love and tremendous prize ring scenes. In the cast, James Gleason, Johnny Walker, Marion Shilling. Directed by James Flood. Story by A. P. Younger.

"SONG OF THE RURALES." Outdoor, all-talking, with Armida, Don Terry, Marjorie Kane, Victor Peral, Westley Barry, Frank Glendon, Harry von Meter. Directed by Richard Thorpe.

"HOT CURVES." Featuring Benny Rubin, Pert Kelton and others of note. Story by A. P. Younger.

"THE GREAT WIDE TRAIL." A story of the Alaskan Gold Rush, from the story by David Graham Stewart.

SHORT SUBJECTS DELUXE

"THE VOICE OF HOLLYWOOD." One-reeler, in which stars broadcast on the screen and answer questions from Fans. New and highly entertaining. Produced by Louis Lewyn.

FORBES RANDOLPH'S KENTUCKY SINGERS. Six two-reelers, filled with dapper comedy and singing.

COLOR SYMPHONIES. One reel technicolor subjects that are enthralling the world. Supervised by Rudolph Pflaum.

With RCA Synchronization.

COMING The Greatest Screen Drama of All Time

JOURNEYS END

DIRECTED BY
JAMES WHALE

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.



NEW YORK. In 5th week of \$2 run "The Vagabond King" is doing absolute capacity every performance at the Criterion. Topping receipts of "Covered Wagon," "Wings" and other hits playing this famous Broadway road show theatre.

WHILE FILMDOM ACCLAIMS AMAZING "THE VAGABOND

CHICAGO. Broke all existing records opening week-end at United Artists Theatre. Business holding. Set for long, prosperous run.

ROCHESTER. First picture to play Eastman Theatre second week since opening of house in 1922. Theatre has always played best pictures made.

MIAMI. Three times normal business at Fairfax Theatre. Nearly an hour required to clear ticket lines at each performance. Miami Herald says: "So amazingly perfect that one hesitates to compare it with any other motion picture."

NEW ORLEANS. Variety reports, "Vagabond King" topping all previous records at Saenger Theatre."

... COME THE GREATEST



"SARAH AND SON." Ruth Chatterton, Fredric March. "Greatest dramatic hit of 1930," agree N. Y. reviewers. Tremendous week-end business N. Y. Paramount.

"HONEY." Like "Sweetie," and even bigger. Musical comedy starring Nancy Carroll, Harry Green, Skeets Gallagher, Lillian Roth, Stanley Smith. Includes great song hit, "Sing, You Sinners." "Biggest business in four months," wires Colonial Theatre, Akron.

"YOUNG EAGLES." Buddy Rogers, star of "Wings," unites with director of "Wings" to produce greatest air-romance thriller yet! With Jean Arthur, Paul Lukas, Stuart Erwin.

SUCCESS OF KING...

BOSTON. Wire from Uptown Theatre: "‘Vagabond King’ perfect box office attraction. Governor Allen of Massachusetts says, ‘Most wonderful picture I have ever seen.’"

MINNEAPOLIS. Wire from Century Theatre: "‘Vagabond King’ got greatest reception from audiences in Minneapolis show history. Started big and growing bigger."

NEWARK. All records smashed at Rialto Theatre.

SAN FRANCISCO. Greatest business St. Francis Theatre has seen in months.

ST. PETERSBURG. Setting new high marks at Paramount Theatre.



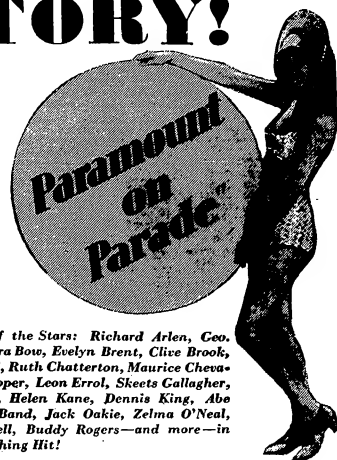
B. O. HITS IN HISTORY!

"BENSON MURDER CASE." William Powell as "Philo Vance" in best of all S. S. Van Dine mystery thrillers. Same principals as in "Canary" and "Greene."

GEO. BANCROFT in "Ladies Love Brutes." Variety names Bancroft "biggest box office draw on the screen" in annual poll. This hit, with Mary Astor and Fredric March, shows why.

"LIGHT OF WESTERN STARS." Another "Virginian." Richard Arlen, Mary Brian, Harry Green, Regis Toomey.

AND 20 MORE JUST AS BIG!



The Frolic of the Stars: Richard Arlen, Geo. Bancroft, Clara Bow, Evelyn Brent, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Cary Cooper, Leon Errol, Skeets Gallagher, Harry Green, Helen Kane, Dennis King, Abe Lyman and Band, Jack Oakie, Zelma O'Neal, William Powell, Buddy Rogers—and more—in one Big Smashing Hit!

Miniature Reviews

The coloring defect, most emphatic is during the first 15 minutes, when there is a continual flicker that becomes an eye strain and often a muddled view of the screen's faces, especially at long range, this could not be Technicolor's fault, since Technicolor sends its own cameras to photo. Rather it is believed that the trouble somehow is

(Continued on page 34)

VAGABOND ADVENTURE SERIES

THE

with TOM TERRIS
the VAGABOND
DIRECTOR

26
Super
Dramatic
thrills in sound!

**ready
now**

**The
most
sensational
b.o. puller
in
the
short
subject
field
today!**

THE FIRST 3



"THE GOLDEN PAGODA"

Buddha and mystery! You travel with Tom Terris into the streets of Burma. See the native beggars, the beauty parlors for husbands while wives supervise. Gorgeous temples bejeweled with emeralds. Domes of solid gold—and a thrilling trip into the forbidden caves of the Kings where one mis-step means death. And you hear it all!



"STREETS OF MYSTERY"

India, land of magic and superstition—land of the savage tiger and the royal elephant, of ancient historic temples and monstrous gods. The story, dramatically told, of a boy lured to ruin by a bronzed savage beauty—swallowed up in the mysterious streets of India!



"THE LAIR OF CHANG-OW"

China, oldest civilization in the world, joss houses, temples, poppy-fields, silks, satins, rice, leering coolies . . . And a curdling night in the Wang-ho caves, the lair of Chang-ow the dreaded bandit chief!

produced by
THE VAN BEUREN CORPORATION
released by
PATHE





Just out
PATHÉ COMEDIES

Q The announcement book for Pathé's new season comedy product is out today.

Q This book keynotes a new thought and a new pace in comedy making.

Q Pathé has ever been supreme in this field and this announcement sets a new high mark.

Phil Roman

General Sales Manager
PATHÉ EXCHANGE, INC.

FOR 1930 AND '31



CHECKER COMEDIES
(SIX)

MANHATTAN COMEDIES
(SIX)

MELODY COMEDIES
(SIX)

CAMPUS COMEDIES
(SIX)

FOLLY COMEDIES
(SIX)

RODEO COMEDIES
(SIX)

RAINBOW COMEDIES
(EIGHT)

WHOOPEE COMEDIES
(EIGHT)

{all two-part productions}

*Produced at Pathé's
Culver City Studios*

E. B. DERR, Executive vice President
in charge of production

JOHN C. FLINN, vice President
in charge of comedy production

Allied States O. K. — Myers; Around \$60,000 Annual Dues With 33 States Now Covered

Claiming that the Allied Federation now reaches into 33 states which pay dues in excess of \$60,000 yearly for its maintenance, Abram Myers, who left a high Washington post to organize small indie exhibitors, declares that arbitration and a standard exhibition contract, which his own efforts get partial credit for overworking, will be back in the industry within 60 days.

That the axe of the Hays organization, sharpened originally to grind for "a thousand reasons," featuring any obstacle obstructing its domination of filmdom, is duller than that of a single producer, member is opposed to Allied, and that producers are becoming aware of Hays' politics as their greatest impediment to successful outside relationship, is being materially demonstrated by members taking many such dealings into their own hands and relieving paid Hays' lieutenants—these are a few of the highlights in the most exhaustive trade paper interviews Myers has had since vying for the film sceptre.

All of his own lieutenants, Myers asserted, have at one time or another been offered "better jobs" with the Hays organization. But, as Myers puts it, "they are all diamonds," despite occasional bits of by-play well known to the political trade.

Now, the situation is reversed, Myers states. It is the independent theatre owner who wants the return of arbitration, but as it prevails in 150 other industries. And the indie is equally aggressive for one form of contract.

Unrest

That there is serious unrest, dispute and disagreement over arbitration and contract is met by Myers thusly:

Today 75% of the contractual clauses are approved by the independent box office man.

Today 85% of the conditions governing protection are agreeable to the independent.

The remaining differences can be threshed out and put in effect within the next two months if the producers and not their paid emissaries continue to deal with the

theatre owners, he says. Allied Myers emphasizes, is willing to be elastic in its demands and to more than go half way in eliminating discrepancies in the remaining controversial percentages.

Contracts now being put into use by all producing companies are regarded by the indie simply as temporary expedients; exception is being taken to none so certain are exhibitors, according to their spokesmen, that uniformity according to legal Hoyle will be speedily forthcoming.

That the producers' attitude is changing for one of respect toward the independent has been personally witnessed by him since picture makers commenced acting individually in matters that were formerly left to the political body. Mr. Myers stated:

What the 15 and 25% intake the indie buys mean to the big fellows was brought up, as it has been reiterated many times in published reports, Myers smiled significantly. "Then came credit in major proportion to the little grind owner for doing the real work on the legislative jobs; affecting the important contracts and pressing contentions to the maximum degree because of intimate knowledge then:

"I haven't found a single producer who has refused to sell. I haven't found a single producer who doesn't figure his time with us is well spent. The only persons opposed to us are those dependent upon playing politics, and I say Allied will be flourishing long after that organization, from which propaganda that we (Allied) are on the rocks is emanating, is forgotten."

Fair Play

Under the present system of negotiating Myers stated: "Everything is being handled as fairly as I could ask. Fair fellows are dealing with us and if we get off the track then we will be willing to be reminded of the fact. There will be no monkey business, though."

Allied Support

Allied gets its dues not from members but from organizations. These, he stated pay annually all the way from \$1,500 to \$10,000 yearly. The \$60,000 approximate total, he said, excluded the \$70,000 Radio and Tiffany paid in to promote sale of franchises among Allied affiliates last year, Myers added. Of the organization which, he said, now come under the Allied banner, are:

New England Association; Louisiana, Mississippi, Rocky Mountain State organization with headquarters at Denver; Inter-Mountain, at Salt Lake, including Salt Lake City and Idaho; Southern California, Arizona, New Mexico; Northwest theatre owners including with others, Minnesota, Michigan, Iowa, North and South Dakota, Texas, Illinois. Others are New Jersey and western Pennsylvania.

R-K-O Booked in Chi

Chicago, March 18. Seventh street, Minneapolis, and President, St. Paul, R-K-O run houses, added to the western office's booking list. Formerly booked in New York.

MPTOA CONVENTION AT PHILLY OR A. C. IN FALL

Barring a merger with Allied States (indie exhibs) in which case plans would likely be altered, the M. P. T. O. A. will hold its 1930 convention in October or November, probably at Philadelphia. The Quaker City seems to be favored by most of the MPTOA crowd with next preference Atlantic City.

Other cities suggested are New Orleans, St. Louis, Miami and Jacksonville, local interests having gone after the Hays-controlled exhib organization to pick these cities. Since inception MPTOA annual meets have been in Cleveland, Minneapolis, Washington, Chicago, Boston, Milwaukee, Los Angeles, Columbus, Toronto and Memphis. Last year in Memphis the convention was held Oct. 29.

R-K-O Buy in Louisville?

Indianapolis, March 18.

Reported here R-K-O interests will acquire Apollo and Lyric from the Fourth Avenue Co. of Louisville. R-K-O has been booking the Lyric, former Pantages house, from its Chicago office.

R. I. Indie Exhibs Influencing Legislation to Harass Chains

Providence, March 18.

Theatre men here are burning up over tightening of city and state laws, which practically makes it impossible for any ballyhoing stunt on the streets. The few independents left in this town are said to be responsible for the laws taboos ballyhoos.

Stunts are usually put on by chain theatres with the result the indies suffer. Indies rather put their money in the newspapers rather for street

stunts. What little influence they have left is being used in putting the screws to the chain men. So far they have been able to register success in more than one instance.

The latest move of the indies is to bar the use of radios on automobiles. Legislation has been presented in the General Assembly and passage is practically assured. It has been no uncommon sight in the last few months or so to see all sorts of motor vehicles on the streets of the city bedecked and expelling some presentation via radio.

No Janitors' Strike

Chicago, March 18.

Strike of theatre janitors, threatened in connection with demands for more pay, was averted at the last minute with union's acceptance of a \$2.50 increase for janitors getting less than \$30 a week.

It's a \$1 boost for those receiving over \$30.

BILL AND HARRIET

HUTCHINS

With "White Caps" Ualt

This Week: Oriental, Chicago

Young Moderns wear LORRAINE HAIR NETS to keep the hair neat — chic

Wear a Lorraine Hair Net—and your coiffure will stay perfect for hours on end! No stray locks to mar your smartness, no collapsing of once-slug chignons. Little wonder young moderns are devoted to Lorraine Hair Nets!

Lorraine Hair Nets—for long hair or bobbed—are smartly fashioned—finely made! No better hair nets are obtainable at any price!

Lorraine HAIR NETS
All Colors Including GREY and WHITE

Exclusively at
F.W. WOOLWORTH CO STORES

LORRAINE HAIR NETS—Double or Single Mesh 10c
LORRAINE BOBBED NETS—Special Size for the Bob or Growing-in-Bob 10c
LORRAINE SILK NETS—with Elastic Edge 5c



OTHER LORRAINE HAIR DRESS AIDS

LORRAINE GYPSY CAP—Spanish Bandeau—10c CROWN—10c sold separately

Ideal for wear while motoring—or in outdoor activities.

LORRAINE SPANISH BANDEAU—with fringe—10c GAY BUCKLE 10c sold separately

A colored silken band—4½ inches wide—long—enchantingly youthful. The attractive buckle of cloisonné enamel keeps the fringed ends in place.

LORRAINE WATER WAVE and SPORTS NET—10c

To set a perfect wave—for active sports—to protect your hair when cold creaming your face. Three styles: cap, with chin ribbon, with chin elastic.

NATIONAL SCREEN SERVICE
T-SOUND and SILENT TRAILERS

Joseph Jackson

Has Signed a New Long Term Contract with
WARNER BROS.

MYSTERIOUS MOSE
SNEAKIN' UP ON YOU!

Featured in
Fanchon & Marco's
"GYPSY GYPSY"
IDEA

JEANNE ALEXANDREA
"ROSE GIRL OF RADIOLAND"

This Week
Loew's State,
Los Angeles

F.W. WOOLWORTH CO 5 AND 10¢ STORES

COLUMBIA *has* *the* SENSATION *of the* YEAR

LADIES *of* LEISURE

A Road Show Attraction

featuring the greatest cast
of the year . . . headed by

Barbara Stanwyck
Lowell Sherman
Ralph Graves

Marie Prevost Nance O'Neil
George Fawcett Johnnie Walker
Juliette Compton

A FRANK CAPRA PRODUCTION

From a David Belasco Play by
Milton Herbert Gropper



Booked on sight for
long runs by Orpheum
San Francisco • Los Angeles



and Woods
Chicago



"It's Such Men as You Who Break Trusting Hearts"

said the irate mother of a trusting girl old enough to have voted for Grover Cleveland. "You men trample on the souls of young girls and make a joke of their confidence—you—you—viper in trousers."

Haldane was innocent; knew he was innocent—but just at the moment could think of nothing really effective to say. But he eventually regained his presence of mind—and WHAT he said and how he said it is disclosed in the dialog of this talking typhoon of comedy.



Example of unusual and effective ad campaign available in Press Sheet.



OPENING

Warner Bros.

**BEACON
Theatre**

March
21

**EDWARD EVERETT HORTON ▲ LOUISE
FAZENDA ▲ PATSY RUTH MILLER ▲
T. ROY BARNES ▲ EDNA MURPHY**

*From the novel "The Narrow Street
by Edward Bateman Morris.*

*Adapted by James A. Starr and Arthur Caesar.
Directed by Archie L. Mayo.*



Warner Bros. present

WIDE OPEN



AL JOLSON in "Mammy"

Opening Warner Bros. Theatre — March 26

Hold Everything for "HOLD EVERYTHING"
with WINNIE LIGHTNER and JOE E. BROWN

Behind the Keys

Reading, Pa. Partly because of cold feet owners of three of the large theatres giving paid admission benefit shows here Sunday nights for several months have announced they are "observing Lent" and will discontinue the Sunday film shows until late in April. One house, Park, remained open last Sunday night. Whether they will be resumed in April or not is uncertain. Easter falls on April 20 and April 27 is the first day of daylight saving, to be

observed here for the first time since the World War ended.

Lebanon, Pa. No money is available for dividends to creditors of local Apollo Theatres, Inc., operating several theatres here until two years ago, according to a report by A. M. Bowman of Carlisle Pa., bankruptcy referee.

Lebanon, Pa. The Strand, not adapted to wiring, will close and be leased for store purposes by George T. Spang. He also owns the Academy of Music here.

Lenape, Pa. The Lenape Amusement Hall has been sold to John V. Gibney, owner of Lenape Amusement Park, opposite the hall. He will conduct both places this summer.

West Chester, Pa. Warner Bros. have had plans made by C. L. & G. W. Rapp, New York architects, for a new one-story picture theatre (150x100) with stores in front, on High street.

Toledo. Toledo theatre operators called before city council's public improvement committee to explain charges of overcrowding of local houses. Charge is pretty much a good laugh and probably is only an excuse to go after them on Sunday shows. Councilman A. J. Lee, who introduced the legislation, demanding operators refrain from opening until church services have been concluded.

WARNERS AFTER EXPANSION ON COAST

Hollywood, March 13.

With Harry M. Warner here, that company is beginning a theatre expansion program on the Pacific Coast, whereby it figures on having its combined product in all localities with the beginning of next season's releases.

Warner has closed a deal for a new 2,500-seat house in San Francisco, and also approved plans for a 4,000-seat house at Broadway and 20th street, Oakland.

At the present time Warners' product is playing in all parts of Southern California with the exception of San Luis Obispo and Santa Maria. In these towns, in the middle of the state, sites have been purchased and theatres will be erected shortly.

HOLLYWOOD CHATTER

Agnes Ayres is home from Gotham voice culture.

Billie Dove wants to do a character part. She won't with F. N. Radio gives its dancing girls vacation with pay between pictures.

For condensed isolation, the one-room bungalow is now available. Beatrice Blinn has returned from the east.

Ralph Murphy, stage in the east, is in the local colony.

Edward G. Robinson looking at Hollywood through smoke colored glasses.

Whispering Jack Smith's part in "Alone With You" (Fox) will not be cut down to a whisper.

Barney Balaban here from Chicago with his family to spend a month.

With voice the big discussion around the studios these days, "profile" hasn't been heard in the past six months.

Dr. Henry Kohner, over here to

represent a syndicate of German newspapers, now literary aid to Ernst Lubitsch at Par.

Dick Barthelmess not afraid of competition. Doug Fairbanks, Jr., and Neil Hamilton cast with him in "Dawn Patrol."

Madge Bellamy has been cultivating her soprano. Now hesitating between touring to sing or talkers at home.

Leon Janney must play the violin in a picture. He got the motions in three weeks and will study the music after the picture is made.

May Company sends shoppers home in a taxi if they arrive in a

taxi and shop \$2 worth. Arrangement takes in Beverly Hills, 10-mile ride.

That exclusive colony at Malibu Beach will be about as exclusive as a railroad depot after some 30 salesmen, recently added to the real estate company's payroll, get working.

Joe Brandt's pastime on a transcontinental trip is explaining how towns got their names. One guy, he says Wootton (Ariz.), got off because it was too cold, and another decided to go out and La Junta (Ariz.) a squaw. Brandt hides in his compartment at Albuquerque.

JOE LaROSE
FOX THEATRES

ORIGINALS DIALOGUE
Howard J. Green
NOW WITH FOX
CONTINUITIES ADAPTATIONS

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS
COSTUMES
143 W. 40th ST. N.Y.C.

MYSTERIOUS MOSE?
HE'S COMING TO GET YOU!

A. R. BOYD ENTERPRISES
WE BUILD, BUY, -LEASE, OPERATE OR MANAGE MOTION PICTURE THEATRES IN PENNA.—NEW JERSEY DELAWARE—MARYLAND—DISTRICT OF COLUMBIA—VIRGINIA AND W. VIRGINIA
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JOSEPH LITTAU
DIRECTOR OF MUSIC

ROXY THEATRE
NEW YORK

Acknowledging
with sincere gratitude
this recognition
accorded me by
Mr. S. L. ROTHAFEL
(Roxy)

GEORGE PRIZE

FEATURED IN F. & M. "GYP, GYP GYPSY" IDEA
THIS WEEK LOEW'S STATE, LOS ANGELES
Direction: ABE SUGARMAN, LYONS & LYONS

SPANISH-LATIN AMERICAN FILM BUREAU

Now Acting as Advisor for
SONO-ART'S PRODUCTION, "SOMBRA DE GLORIA,"
STARRING JOSE BOHR
ADDRESS
METROPOLITAN STUDIOS, HOLLYWOOD
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Originators
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Direction, London,
FOSTERS' AGENCY

THE WORLD IS OUR MARKET

(CAROL)

(MACEO)

CHILTON AND THOMAS

NEXT
TO
CLOSING

LONDON, PALLADIUM, Dec. 16, Daily Telegraph:—"Palladium Bill is exceptionally strong this week, but the strongest turn on the Bill is CHILTON and THOMAS."

CANNES and MONTE CARLO:—"CHILTON and THOMAS can return here any time," Say Duclos & Balancore, directors.

PARIS, EMPIRE, Jan. 23, Comedia:—"Greatest Dancers since 1895."

BERLIN, SCALE, Month of Feb.:—"A sensation like this never before seen in Berlin."

BOOKED FOUR RETURN DATES AT THE PALLADIUM, LONDON

A New Song and Dance and Piano Act, with entire musical score. Written and Composed by Yours Truly, Featuring Our Latest Hits: "Do I" and "Rain Drops."

Chicago,
WILLIAM MORRIS
New York,
WILLIAM MORRIS

RADIO'S

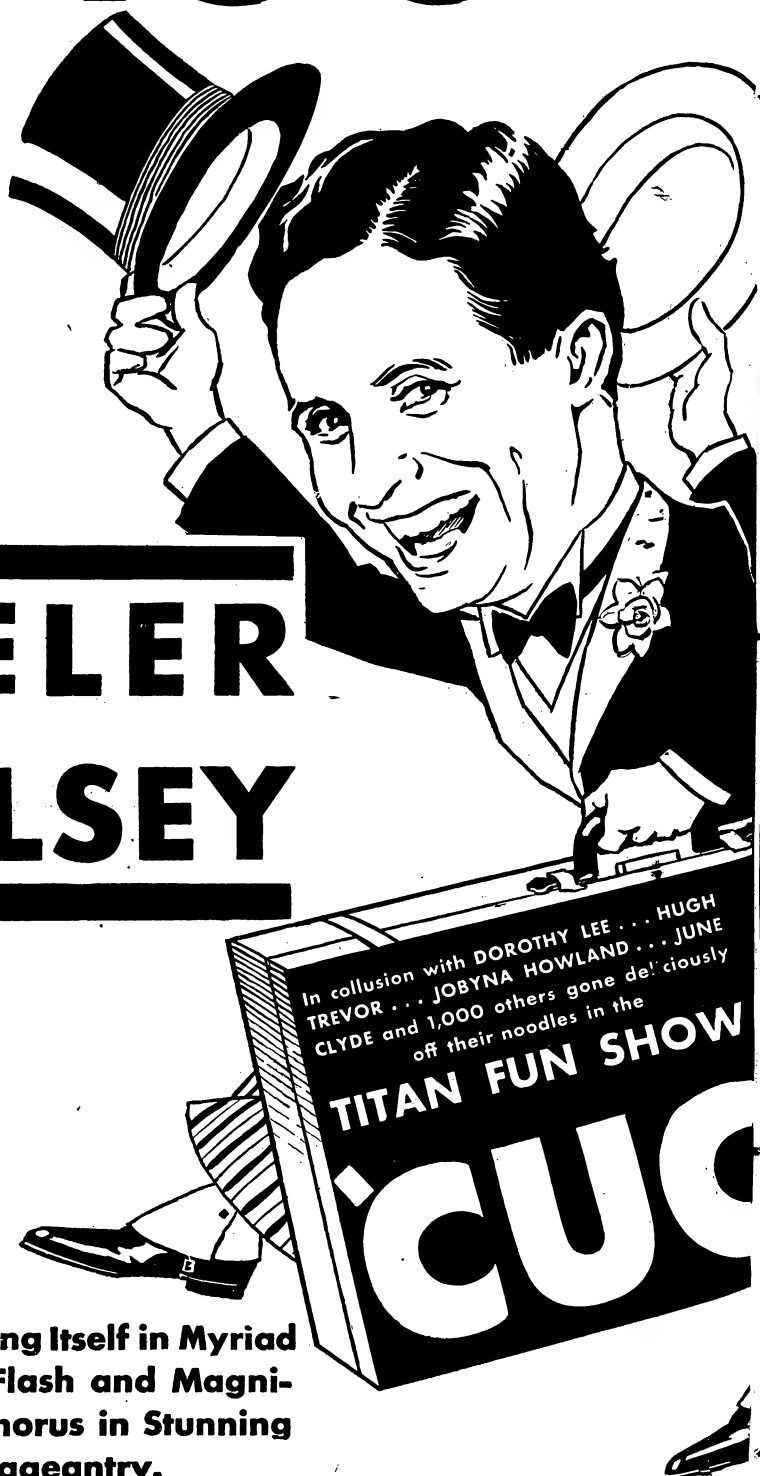
**Jumbo of
Fabulous
Grandest**

BERT

WHEELER

ROBERT

WOOLSEY



TECHNICOLOR Surpassing Itself in Myriad Scenes of Gorgeous Flash and Magnitude ... Radio Beauty Chorus in Stunning Song and Bewildering Pageantry.

**Joy . . . Hippodrome of Hoke . . .
Eight-ring Circus of Lunacy . . . With the
Aggregation of Bounding Oafs and
Zanies Ever Turned Loose.**



**World's Greatest
Comedy Team...Mad
Wags of "Rio Rita"
Together with All the
Nuts and Nit-Wits of
Cock-eyed Creation in the
Year's Dizziest Dish of
Slapstick Fun and Whirl-
wind Jamboree.**



WHEELER and WOOLSEY
... Glorifying the Great American
Belly-laugh.



KOOS

Directed by Paul Sloane...Based on
B'way smash "The Ramblers"...Story,
Lyrics and Music by Harry Ruby, Bert
Kalmar and Guy Bolton...Costumes
and settings supervised by Max Ree
... Dance direction—Pearl Eaton.



MID-WEST CAN USE FOREIGN TONGUE FILMS

Chicago, March 18.

Indie distributors in the midwest are complaining that with a good potential home market for foreign-tongue product, there are no likely releases available.

Since "Royal Box," Warner's German talker, cleaned up at the local Orpheum, the indie distros have been seeking similar stuff, particularly from indie foreign producers. They claim the films would be sure fire. What are wanted are French talkers for New Orleans, Spanish for Texas, Scandinavian for Wisconsin, Minnesota and Iowa, German talkers for the same region, and also Pennsylvania, and Polish product for Chicago. A local exchange has been formed to distribute Yiddish versions.

Regular exchanges here receive very little foreign-tongue product. M-G-M recently started a survey of the field in an effort to catch some of the trade.

Schildkrauts Again

Hollywood, March 18.

Elise Bartlett Schildkraut is again reported about to file divorce action against Joseph Schildkraut, Universal star, from whom she has been living apart several months.

Understood a property settlement has been made and that Miss Bartlett will receive \$200 weekly maintenance.

ED DELANEY RESIGNS

Ed Delaney, assistant to Oscar Doob, Loew Publicity Department, has resigned.

Delaney was formerly head of that division. Following Doob's occupancy of the chief berth he handled the press supervision for Loew's out-of-town houses.

R-K-O Div. Mgrs. Meet

R-K-O division manager meetings in New York with Joe Plunkett, general theatre operator, will probably be held quarterly.

At yesterday's (Tuesday) meeting, the second of its kind to be held, various matters of circuit importance were touched on, with following present:

Charles L. Winston, New England; Charles B. McDonald, Manhattan; David Beehler, Brooklyn and Long Island; H. R. Emde, Westchester Country and Newark; Lou Golding, New York State; Ace Berry, Washington; J. E. Firnkoes, Cleveland; Nate Blumberg, Chicago; Thomas D. Soriero, St. Louis; J. L. McCurdy, Minneapolis; Frank W. Vincent, Los Angeles and James Carrier, Northwest.

Next meeting will likely be held in July.

Safe Crackers in Texas Robbing Small Theatres

Dallas, March 18.

Several small town theatres in Texas have been recently worked by safe crackers. Believed to be gang working in systematic routine and with plenty of experience.

Latest victims were the Austin Nacogdoches, for \$500 and Grand Ennis, \$400. Yeggs usually make break between Saturday night and Sunday, as small town exhibits find it impossible to deposit their heavy Saturday receipts in banks before Monday. They seldom get more than \$500, but they make their hauls often and get away clean.

For awhile box office holdups got plentiful in Dallas and other larger Texas towns, but were finally quelled after a hijacker was killed during holdup in Ft. Worth last fall.

Col's Coast Convention

Hollywood, March 18.

Columbia will again hold a sales convention this summer at the Roosevelt hotel, here.

Date in June.

WEST END 10-20 GRIND WITH DOUBLE TALKERS

Double talking features with four changes weekly at 10c. in the afternoon and 20c. at night, started at the West End on 125th street in Harlem this week.

The theatre, one of the oldest in the section and of many policies, has been taken over from Dr. Donofrio, its owner, by a trio of showmen, headed by Tom Kirby, who is managing the house. His companions are Mark Murphy and Johnny Daly, formerly connected with the R-K-O booking office in New York.

The West End will play second runs for Harlem, taking them after the larger theatres up there have the initial stanza.

PAN BOYS OUTBID W. C. FOR TIFF SPECIAL

Hollywood, March 18.

After various attempts to make deals for partnership with chains and producing organizations, Rodeny and Lloyd Pantages will open the new Hollywood house which their father built about April 15. House will be called the Pantages. It is reported the Pantages boys outbid West Coast Theatres for the premiere of "Journey's End," by guaranteeing Tiffany \$40,000 for its share on the run.

Stage band with Slim Martin, m. c. and presentation Ideas will also be part of the policy.

Par's 2 Meetings

Hollywood, March 18.

Paramount will hold two sales conventions this spring.

Those east of Denver converge at Atlantic City May 15. Those on the Pacific slope get together May 28 in San Francisco.

Sam Moros Resigns

Sam Moros, exhibitor organization executive and for past two years in Universal's contract department in charge of delinquent accounts, resigned Monday.

Comparative Grosses for February

(Continued from page 10)

BALTIMORE

GENTRY	Feb. 1	Feb. 8	Feb. 15	Feb. 22
High...\$27,000	"Not So Dumb"	"No. No, Nanette"	"Ship from Shanghai"	"Marriage Playground"
Low... 15,000	\$21,000	\$20,000	\$23,500	\$15,500
STANLEY	Stage Show	"New York Lights"	"Devil May Care"	"Street of Chance"
High...\$33,500	"Their Own Desire"	\$16,000	\$16,500	\$16,500
Low... 12,000	\$18,500	"Little Johnny Jones"	"Wedding Rings"	"Lilies of the Field"
VALENCIA	All Sound	\$2,500	\$2,500	\$3,400
High...\$11,000	"Love Parade"	"Peacock Alley"	"Party Girl"	"Sally"
Low... 1,900	(1st week)	\$10,500	\$10,000	\$9,000
KEITH'S	All Sound	"Show of Shows"		
High...\$18,000	\$9,000	(1st week)		
Low... 8,000	All Sound			

PROVIDENCE

STATE	Feb. 1	Feb. 8	Feb. 15	Feb. 22
High...\$29,000	"Chasing Rainbows"	"Ship from Shanghai"	"New York Nights"	"Devil May Care"
Low... 14,000	\$24,500	\$19,000	\$20,000	\$20,000
STRAND	All Sound	"Sally"	"Kibitzer" & "Wedding Rings"	"Applause"
High...\$14,900	\$13,500	\$13,500	\$10,000	"No. No, Nanette"
Low... 8,000	(2d week)	\$10,700	"Seven Days Leave"	\$11,200
MAJESTIC	All Sound	"General Crack"	"Painted Faces" & "Second Choice"	"Party Girl"
High...\$16,500	\$13,500	(1st week)	\$11,000	\$11,000
Low... 6,200	All Sound			

TACOMA, WASH.

BLUE MOUSE	Feb. 1	Feb. 8	Feb. 15	Feb. 22
High...\$5,280	"General Crack"	"General Crack"	"Aviator"	"She Couldn't Say No"
Low... 1,400	\$4,850	\$5,000	\$4,100	\$5,000
RIALTO	(1st week)	"Navy Blues"	"Kibitzer"	"Anna Christie"
High...\$5,500	All Sound	\$5,100	\$3,300	\$5,500
Low... 2,000	"Hot for Paris"	"Love Comes Alone"	"Hit the Deck"	"7 Keys to Baldpate"
R-K-O	All Sound	\$5,900	\$7,800	\$8,100
High...\$14,500		Vaude		
Low... 4,200				

FIRST APPEARANCE IN THE EAST



EDDIE

EDDIE

SONNY

THE 3 GOBS

SENSATIONAL SINGING AND DANCING TRIO

STOPPING EVERY SHOW
in Carlton Winkler's "Sunny Days"

NOW (WEEK MARCH 14), STANLEY, JERSEY CITY

Publix Tour to Follow

Thanks to Fanchon & Marco for a Pleasant Season in Their "Hollywood Studio Girls" Idea
Personal Direction NAT KALCHEIM, WM. MORRIS AGENCY



THE '2 TOP SENSATIONAL HIT OF NEW YORK!

The world's greatest entertainment with the world's greatest cast.

Joan Bennett—James Gleason—Aileen Pringle. Directed by Edward Sloman. Presented by Joseph M. Schenck.

"Oh, Boy! Will this one clean up at the BOX-OFFICE"—said the N.Y. News. "The Best Talkie-Single to Reach Broadway."

"A Box-office hit. A triumph for United Artists" said the N. Y. World.

"Richman puts over his songs like a million dollars" said N. Y. Graphic.

NOW IN ITS 5th SMASHING WEEK!

COMING SOON!



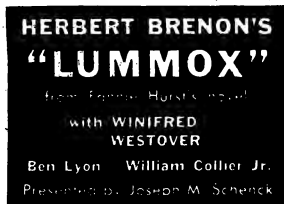
LILLIAN GISH
"ONE ROMANTIC NIGHT" with
 Rod La Rocque, Conrad Nagel,
 Marie Dressler, O. P. Heggie.
 Presented by Jos. M. Schenck.
 Directed by Paul Stein



DOLORES DEL RIO
"SAILOR BEWARE"
EDMUND LOWE
 George Fitzmaurice
 Production
 Presented by Jos. M. Schenck

UNITED ARTISTS

world's best



HERBERT BRENON'S
"LUMMOX"
 from Fannie Hurst's novel
 with WINIFRED WESTOVER
 Ben Lyon William Collier Jr.
 Presented by Joseph M. Schenck

"Will leave its imprint upon the memory of all who see it. Miss Westover's performance the most impressive that the screen has offered."

— San Francisco Examiner

"A great picture. Quite possibly the greatest the talkies have produced. A classic."

— St. Louis Globe-Democrat

"It stands in the line of super-movies. One of the best of this year."

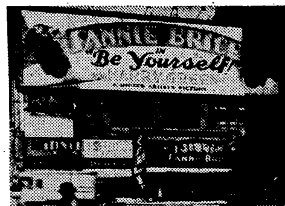
— St. Louis Times

"It is one of the great things of the screen."

— Dayton, Ohio, Herald

"May be considered as an achievement."

— Montreal Daily Star

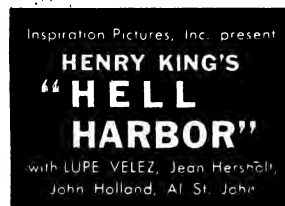


"HILARIOUS COMEDY"
 Fannie Brice at her best. Sparkles with scores of sure-fire laugh provokers."

— N. Y. Graphic

"A LAUGH GEM."
 Probably the happiest picture now current. Fannie Brice at her funniest."

— Brooklyn Union



"Mark this in your date book as something not to be missed."
 — Exhibitors Herald

"Measures up to every standard of a great photoplay."
 — Tampa Morning Tribune

WORTH SAVING DATES FOR

GLORIA SWANSON in **"What A Widow"**
 Directed by Allan Dwan. Musical drama.

RONALD COLMAN in **"RAFFLES"**
 Samuel Goldwyn's 3rd All-Talking Box-Office Sensation

EDDIE CANTOR in **"WHOOPEE"**
 The first Goldwyn-Ziegfeld All Technicolor musical comedy

"BRIDE 66" with Jeanette MacDonald
 All Technicolor mammoth Arthur Hammerstein-Joseph M. Schenck Musical Production

D. W. Griffith's "ABRAHAM LINCOLN"
 with WALTER HUSTON. Adapted by Stephen Vincent Benét. The "Birth of a Nation" of Talking Pictures.

MARVELOUS!—And You Ain't Heard Nothing Yet!

GARBO SMASHES ALL CAPITOL N.Y. RECORDS!



Morning!



Noon!



Night!

METRO-GOLDWYN PICTURES

Electrifying the Amusement World!



AYER

Dr. De Forest Sound Equipment Clinic

To the Rescue

You can have De Forest Sound quality without junking your present equipment—Have De Forest Engineers diagnose the ailments of your machine

HUNDREDS of exhibitors are desperate! They are faced with the necessity of junking their ill-purchased bootleg sound equipment and taking the loss. This is a burden that few of them can bear. It is to those theatre owners that this message is directed.

DR. DE FOREST SOUND EQUIPMENT CLINIC will show you how your present equipment may be completely rebuilt without the necessity of losing all your original investment. By the addition of DeForest sound heads and necessary parts, you will have DeForest sound quality and protection.

CLINIC engineers will gladly examine your present equipment free and give you an estimate of the cost of rebuilding. Factory trained men will reconstruct your machine at surprisingly low cost, and you will have sound that will make friends for your theatre.

This is the first concrete plan to come from any manufacturer of sound equipment to give the exhibitor material aid in his pressing problem. The plan was conceived for you. Make the most of it.

•

"OUR CLINIC FOR YOUR GIMMICK"

General Talking Pictures Corporation
218 West 42nd Street **New York City**

MAMBA

(Continued from page 26)

In the print. Sending imperfect prints to New York is nothing new with Hollywood studios, particularly the independents. If that is the difficulty, it was a cruel move, endangering as it did the prestige of Tiffany and Technicolor, besides likely being most of the cause for the unfavorable notices.

Making up the Zulus as though Haxien had turned out a colored squad with whitewashed faces was merely a directorial error that could not be foreseen. That is the visualization of the barbarian in war paint, but previously they were seen as mere blacks. However, Al Rogell did more than make up for this snicker when he staged the declaration of war in 1914 in the manner it was received in that Far Eastern outpost, where English and German detachments were on the best of friendly terms just prior to it.

If nothing else there's Herschell's performance. No film fan will ever say cheated after paying 75c to see Herschell's best. And what a beast he was, eating, drinking or trying to make the girl from nobility he had purchased from her mother for \$40,000. On the way from Germany to East Africa and aboard the boat, where the girl later locked herself in her stateroom, she casually met Ralph Forbes as a German captain.

From then until Forbes went to her rescue in the No. 2 fortress (wild west) attack at Nau Fosen, they often met each other. The Captain was around also when the Beast started to whip his wife with a lash just to show her who was boss. Shortly before he had knocked down a native woman who claimed the babe in her arms was his also. That little incident in an African's life broke up the welcome home party the Beast arranged for his bride.

When came one of the best scenes, that of the Beast being called into the German service promptly, as

Still Going Strong
- 4th Consecutive Year -

BENNY

MEROFF



MARBRÖ PUBLIX GRANADA

CHICAGO

he was about to drive with his bride to take the boat back to Germany. But the Zulus' moodiness, the Beast, to wife and her Captain were hunky-dory after the English had saved the stockade—the Germans having been too busy, they said, to aid the beleaguered party there.

Besides Forbes' and Herschell's new selves, the Boardman's of the type to trifle with a good girl and all looking well, despite the mist coloring at times. In one or two scenes Miss Boardman is near-bewitching. Because she has red hair or it was made red.

Forbes does the German officer rather well but wears a monocle. William Stanton follows as a cockney servant of the Boardman, but retained his nerve with the war. There is no miscasting. Large movie used often seem to say this picture represents quite some in cost.

"Mamba" bears no relation to anything in the picture. It looks to have been just a guess, probably through shuffling up letters in a hat. It's in no dictionary, nor is it to be found in the 1911 Encyclopædia in "Variety" office, bought on the installment plan and for the first time opened to flying dust in 18 years.

ANNA CHRISTIE

(ALL DIALOG)

Metrol production and release. Starring Greta Garbo. Directed by Clarence Brown. William Daniel. Capitol, New York. Week March 14. Running time 90 minutes.

Anna Christie.Greta Garbo
Mrs. Christie.George Marion
Martha.Marie Dressler
Mother.Charles Richmond

Great artistically and tremendously concisely. In all departments a wow picture. Its box office strength has already been tested to smash in New York to a tidal wave of standees at the Capitol. Can't miss anywhere.

Comparison is inevitably suggested with the silent version made by Thomas Ince eight years ago with Lanche Swann and William Ralston. In both instances Hollywood closely followed the Eugene O'Neill play. If in its day Ince's milestone version was an artistic milestone, the same story, plus dialog and Clarence Brown's superb direction, is another marker along the path of cinematic progress.

Infinite care in developing each sequence, just the proper emphasis on characterizations and a part that exactly fits Greta Garbo puts "Anna Christie" so safely in the realm of the superlative that nothing less than a rave does justice to everyone concerned, including William Daniel, the cameraman.

After dishing out a large ladle of commendation for Impresario Brown and his shrewd Metrol henchman, the problem of apportioning adjectives among the four members of the cast is simply a matter of a lot of dittos.

"Garbo talks" is, beyond quarrel, an event of major box office significance. La Garbo's accent is nicely edged with a Norse "yah," but once the ear gets the pitch it's okay and the spectator is under the spell of her performance. She can read lines. It alters her personality oddly, but she is not less glamorous thereby.

George Marion, in the original Ince production, again plays the old sentiment-lunged seagulling father. And what a thick slice of the real thing his performance is! Charles Richmond as the Irish sailor, with massive muscles and primitive ideals is magnificent.

Perhaps the greatest surprise is Marie Dressler who steps out of her usual straight slapstick to stamp herself an actress with an affecting knock of genuine pathos. As a tipsy

old street walker, superannuated at her trade but richly human, she accomplishes the unusual feat of drawing applause at the finish of a scene.

Depend on it, the public will wallow in this one and the fans will do plenty of publicity work for the picture.

SARAH AND SON

(ALL DIALOG)

Paramount production and release. Based on the novel of the same name by Timothy Shea and adapted for screen by Zoltan Korda. Directed by George Fitzmaurice. Ruth Chatterton and Frederic March featured. Technicolor. Week March 14. Running time 85 minutes.

Sarah.Ruth Chatterton
Howard Vanning.Frederic March
John Gray.Fletcher Mollish, Jr.
John Ashmore.Gilbert Emery
Cyril Belloc.William Stack
Bobby.Philippe de Lacy

Ruth Chatterton's splendid performance and the occasional fine acting by some of the supporting cast, including Philippe de Lacy, the kid, save "Sarah and Son" from a rather doubtful fate.

First impression gained and hard to be fought down in deference to the movie's fair entertainment value is that Par has sought to do another "Madame X" with a slight-by-ways of the "Carmen" type. Chatterton did the "X" classic for M-G-M before Par raised her to stardom last June. She is not given the same rating in "Sarah and Son," however, for some unexplained reason, being co-featured with Frederic March.

Par has made a mistake. Chatterton, mother, separated from her no-good husband who takes the baby with him, is a victim of the same type. To a rich oil man and his wife who are childless. Going through virtual hell, the mother learns from her dying husband that he has returned from war, the name of the family he left the baby with, now grown to a handsome young man. Suspense is carried mainly in the direction of how Miss Chatterton is to win the child back. Those who are almost certain of her rights in the matter. A deaf-and-dumb boy, taken to her for identification by the adopting parents, increases that young suspense, but not very much. The mother finds the lad at the home of the oil man's lawyer (Charles Richmond), who has been suspicious of his relative's actions and in the meantime has fallen in love with the heroine. How the lawyer is worked up as the love interest is slightly unbelievable.

It is the lack of love interest and its natural development that is partly against "Sarah and Son." Too much of the picture is given over to the mother's search for her missing boy, lost since babyhood, but little having been provided to allow Miss Chatterton and Frederic March to generate the heart interest.

As the kid, Philippe de Lacy is great in the last reel. In scenes before that he isn't, particularly the crying bit about the milk. The heart of the story is from the autumn of 1915 to the present. Miss Chatterton, at the beginning just a small time artist in vogue with her husband, speaks with a very provincial German accent. Later, when she is a grand opera prima, that accent is more cultured. The Teutonic accents throughout are unusually well handled by the former legit star and go a long way toward ranking her characterization in "Sarah and Son" as one of her best. Frederic March is good type—the lawyer-loner, but occasionally a trifle stiff. Moderately good performances by Fletcher Mollish, Jr., Gilbert Emery and Doris Lloyd help prop the picture up.

Photography and recording, par. other.

of work. Much more entertainment than several previous British International efforts. Realism seems to be direction of some of the talker sequences made over from the silent version may be due to using two directors.

Assuming, as Lachman directed last-made silent, these are Banks' sequences, it is evident Monty is a comedian, but not when he directs comedy.

Main talk sequences set in hotel bar with two male principals getting it, in which dialog is weak and Monty too long. Cutting here to get the whole down to around 90 minutes would make it a fast action comedy, with a good thrill ending on the edge of an Alpine precipice.

Cast is good, the Manton girl showing a lot of promise both in looks and voice.

Monty, about to be married, gets a visit from Mrs. Pilluski, locked out in the rain. Consider her while his sweetie, her father and mother look over the bride home, and gets in wrong later with Mr. Pilluski, a lawyer.

Turned down by fiancée, whose father is Pilluski's lawyer, when Monty goes off to Lake Comus with Dame Pilluski, finding his girl and parents there for rest cure. Pilluski has also ducked there with a girl. French farce stuff, with chase over Alps on skills of Monty after her. The whole thing's less an entertainment with an auto balanced on the edge of a precipice, in the manner of Chaplin's hut in "Gold Rush," except it is not faked.

Fast action and plenty laughs except dialog sequences mentioned, which are two or three gags going pretty close to the limit. Good second feature for first-run houses and safe avenue draw for the others. That goes for both sides of the Pond.

TONKA SIBENICE

(Czechoslovakia-made)

(ALL TALKER)

Prague, March 4. Prague and Czechoslovakia are now filled with great satisfaction, and a positive sound film, "Gallow's Toni," (in Czech, "Tonka Sibénice"), based on the book of the same name by Erwin Egor, Kisch, Prague author, also author of the book, "Mad Reporter," who visited the United States last year. Libretto of "Tonka" is by Willy Hess. Film is admirably staged by Carol Antan, experienced film regisseur. Role of "Tonka" filled by attractive young woman, Ita Rina, who looks likely in the film world.

"Tonka Sibénice" was shown at the Alfa Bio before a special audience. It was preceded by film and song prolog by Carol Hasler, Czechoslovakia's most popular composer of topical songs, incidentally the brother-in-law of the Czech-American, Rudolf Firml.

Hasler in his film recounted and sang of the attractions of the magnificent Brno castle, the home of President Masaryk, and seat of the government; and of the scenes in dear old mother Prague, the city of 100 spires and quaint and picturesque streets, as would be shown in the "Tonka Sibénice" film. Hasler, who attended personally in a box, was given an ovation when he ended his film appearance.

"Tonka Sibénice" is the sad story of a beautiful, kind-hearted, misguided country girl, who, lost in Prague, joins the underworld in a low street house. Tonka on a vacation trip, returns to the country home of her peasant mother and

enters her former night abode. Next, while gazing at a carousel on an outing, Tonka is confronted by her country lover, who again offers marriage. She accepts.

Next is the couple back home in the village, the girl preparing her trousseau. The village band is seen and heard playing in a carousel on an outing. Tonka is confronted by her country lover, who again offers marriage. She accepts.

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SHE STEPS OUT

(ALL DIALOG)

Fox production and release. Directed by Hamilton McFadden. William Collier, Sr., with Gertrude Ederle, Robert Hunter and Harry D'Arce's play. "The Last Reel" shows the dying girl having a beautiful vision of the previous pictures when she was in her mother's home preparing for her wedding.

Good entertainment, mainly because of William Collier, Sr., whose picture it is all the more when

(Continued on page 35)

The STANDARD
BY WHICH ALL STAGE ENTERTAINMENT IS JUDGED.



Compulsory Husband

(BRITISH MADE)

(40% Dialog)

London, March 1. Produced by British International Co. Adapted from John Glynne's novel, with dialog by John Ryder and Val Valentine. Titles by Ien Travers. Released by Vardour Company in U. K. Censor's Certificate 11. Directed by Harry Lavender and James Rogers. RCA recording. Shows at Regal theatre, Feb. 27. Running time, 100 minutes.

Monty.Monty Banks
Mr. Pilluski.Clifford Heatherley
Mrs. Pilluski.Gladys Frazer

Revamped silent, but a good piece

JIM BRADY'S COLLIES

with Louis E. McDermott Production

"PUTTIN' ON THE DOG"

SECOND PUBLIX TOUR Direction JERRY CARGILL

PARAMOUNT, NEW-YORK, This Week (Mar. 14)

A NEW PERSONALITY ON BROADWAY

BOBBY JACKSON

Guest MASTER OF CEREMONIES Now

PARAMOUNT, NEW YORK (Week March 14)

Featured with Louis McDermott's "PUTTIN' ON THE DOG" Unit

PARAMOUNT, BROOKLYN (Week March 21)

Direction MAX TURNER, WM. MORRIS OFFICE



A jolly bit of dialog
being heard in the
cash tills of houses
all over the country
playing

Hello, Sister..

A JAMES CRUZE PRODUCTION



Geo. W. Weeks, Executive Vice-Pres.
Harry H. Thomas, Vice-Pres., in
Charge of Distribution

Starring OLIVE BORDEN and LLOYD HUGHES in a fast bubbling tale with a new angle on flippant flappers, seeking sheiks and rowdy revels. Indulgent fathers, careful mothers and reformed radio announcers, too, are going for it like kids for a jam closet!

ASK R-K-O, STANLEY-WARNER, FOX, LOEW, SPARKS, CIRCUIT MANAGERS-THEY KNOW!

DESYLVA, BROWN & H

WORRYIN' OVER YOU

WORDS BY CHARLES TOBIAS - MUSIC BY PETER DEROSE

CHORUS

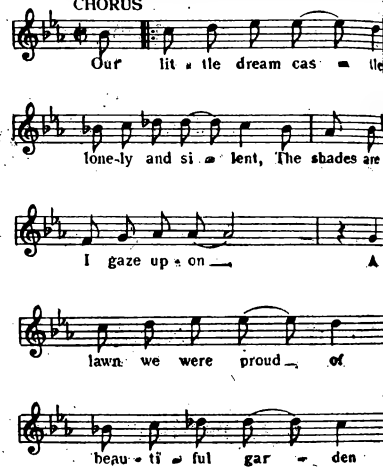


"Another MEAN TO ME"

A COT FOR

LYRIC BY LARRY CONLEY

CHORUS



Copyright 1930 by De Sylva, Brown and Henderson, Inc.

"Another Soul"

CONGRAT

by Maceo Pinkard - Coleman
"A Great"

I'VE GOT MY EYE ON YOU HANG ONTO A RAINBOW

Words and Music by Bud Green & Sam H Stept
From the First National Picture
"Show Girl in Hollywood"

LET'S DO SOMETHING DIFF'RENT TONIGHT

by Billy Frisch and Otto Motzan

All Special
Material
Ready...

DESYLVA, BROWN

745 SEVENTH AVE.

ROBERT CRAW

HENDERSON INC. SONGS

STAGE SALE

MELODY BY WILLARD ROBISON

with ev-ry dream gone, — Is

all drawn, And my heart is heav-y as

Cot-tage For Sale — The

s wav-ing in hay, — Our

as with-ered a-way, — Where

Henderson Inc., 745 Seventh Ave., New York

SOUVENIRS"

ULATIONS

by Goetz and Green & Stept
Ballad"

YOU WILL COME BACK TO ME

Words by Sylvia Fields
Music by Bert Rose

WASHING DISHES (WITH MY SWEETIE)

WORDS & MUSIC BY PETER DIXON TOM NEELY and CHYL RINGLE

CHORUS
Wash-ing Dish-es With My Sweet-ie at the kitch-en sink,
Oh gosh, I get so ex-cit-ed I can hard-ly think,
I get a mouth full o' soap suds, But they taste good to me As
long as my Sweet-ies by my side do-ing the dish-es with me.
There's no moon light or a juce sight, But I'm tell-ing you
I get lov-ing! Near the ov-en when there's dish-es to do;
Copyright 1920 by De Sylva, Brown and Henderson Inc., 745 Seventh Ave., New York

"Another Novelty Standout"

MONA

by Con Conrad · Sydney D. Mitchell & Archie Gottler

(I'M ON A) DIET OF LOVE

Words by I. Wolfe Gilbert Music by Abel Baer
From the Fox Production "Happy Days"

& HENDERSON INC.

NEW YORK - PRES.

NEW YORK CITY

Call, Write,
Phone or
Wire . . .

SHE STEPS OUT

(Continued from page 34)

Collier's off the screen the film version of Harry Delf's play, "The Family Upstairs," has no clench making the grade. Story would have made a first-class short. This was stretched to feature length and called "She Steps Out," it has frequent frail moments, and these moments are likely to keep the picture out of the big spots.

Where it plays it will amuse, because of Willie Collier. His talk is smart, fitting and scoring a laugh every few feet. The dialog is credited to Edwin Burke and Elliott Lester but often sounds more like Collier's.

In "She Steps Out" he's the father of a family composed of a daughter of 21 and in love, a lazy son, a sickly

kid sister who practices on the piano, and a mother who talks too much. Mother's talk and well-meant but misplaced attempts to build her elder daughter up in the eyes of a \$40 per week bank clerk suitor, almost busts up the romance, with the boy summing from the mother's talk that he's in too high. Pop's level head and sense of humor clears the situation.

Every character played as it should be by a 100% good cast.

Collier himself rates more than this. His easy style and knowledge of comedy delivery makes him a talker natural. *Rigs.*

Ramon Pereda, Charles Villar, Maria Mile and Manuel Conesa for Spanish version of "The Benson Murder Case" (Par).

Belgian Films

By T. J. UNDERWOOD

Brussels, March 7. "Klebens Family" first Belgian talker, has returned to this city, at the Lutetia Palace. Film is still a future in the provinces as a faithful representation of the life of the true Brussels.

Another 100% French talker, "La Route est Belle," at the Coliseum (Paramount) is thin. It concerns street singer who comes into contact with a rich young actress. Feature of film is Andre Bauge, who has a fine voice.

The "Mickey Mouse" sound cartoons shown exclusively at the Scala, often obtain a better reception than the features.

PATENTS AND FILMS, SEVERAL BY T. W. CASE

Washington, March 13.

New list of inventions just given patent protection includes several from T. W. Case with most in connection with his development of the sound track on film. Several of these have been pending since as far back as 1916.

At the same time two Dances have brought out another sound track which contained sufficient new features from the Case developments to win them a separate and distinct patent.

Foreigners have been granted an unusually large share of the new list.

It is noted that several new motion picture projecting devices are listed without any distinction as to new features involved. Technical language of the Patent Gazette makes these difficult to ascertain. However, fact that patent is granted indicates new features not previously covered.

Full details with drawings on any of the following list may be secured by forwarding the name and number to the Commissioner of Patents, Washington. Necessary to forward ten cents to cover cost of printing.

Apparatus for producing photographic records of light variations, corresponding to sound variations. T. W. Case, Auburn, N. Y., assignor to Case Research Laboratory, Inc. Filed Feb. 10, 1926. Ser. No. 87,716. 3 claims. 1,747,215.

Sound reproduction (photographically on film). A. Poulsen and A. G. Petersen, Copenhagen, Denmark. Filed Aug. 17, 1926. Ser. No. 129,520. 6 claims. 1,747,216.

Apparatus for projecting photographic records of light variations, corresponding to sound variations. T. W. Case, Auburn, N. Y., assignor to Case Research Laboratory, Inc. Filed Feb. 10, 1926. Ser. No. 87,716. 3 claims. 1,747,215.

Apparatus for projecting photographic records of light variations, corresponding to sound variations. T. W. Case, Auburn, N. Y., assignor to Case Research Laboratory, Inc. Filed Feb. 10, 1926. Ser. No. 87,716. 3 claims. 1,747,215.

Film measuring device for motion picture projectors. W. Underwood, Hempstead, N. Y., assignor to Nicholas Power Co. Filed May 25, 1927. Ser. No. 472,355. 1 claim. 1,747,421.

Film projecting method and means. J. E. A. Aulias, Schaerbeek, and J. W. A. Duden, Oude God, near Antwerp, Belgium, assignors to Gevaert Photo Production Nammolen Venootschap, Oude God, Belgium. Filed March 18, 1929. Ser. No. 348,110. and in Belgium Aug. 17, 1928. 29 claims. 1,747,686.

Film feeding device (motion picture). E. Goldberg, Dresden, Germany, assignor to Zeiss Ikon Aktiengesellschaft, Dresden. Filed Jan. 9, 1929. Ser. No. 1,419, and in Germany Jan. 16, 1929. 2 claims. 1,747,100.

Synchronized release (transmission and reproducing of motion pictures). J. W. Oelle, Washington, D. C., assignor to Jenkins Laboratories, Inc., Washington. Filed March 27, 1928. Ser. No. 265,006. 3 claims. 1,747,320.

Film magazine (motion picture). A. L. V. C. Denrie, Paris, France. Filed Sept. 6, 1927. Ser. No. 217,860. and in France Oct. 18, 1928. 2 claims. 1,747,031.

Apparatus for the automatic control of motion picture projecting machines. E. F. Gorman, Garden Grove, Calif., assignor of one-half to C. S. Crookshank, Santa Ana, Calif. Filed May 17, 1929. Ser. No. 109,534. 5 claims. 1,748,190.

Photograph enlarging apparatus. C. F. Smith, Coville, Wash. Filed Feb. 10, 1927. Ser. No. 168,071. 2 claims. 1,748,323.

Rotating exposure device for cameras (still). W. A. Wade, Columbus, O. Filed May 22, 1928. Ser. No. 279,080. 2 claims. 1,748,681.

Apparatus for the manufacture of films from cellulose solutions. M. Dehoff, Maxau, Karlsruhe, Germany, assignor to Feldmühle Papier- und Zellulosewerke Aktiengesellschaft, Stettin, Germany. Filed May 7, 1928. Ser. No. 275,900. and in Germany May 10, 1927. 3 claims. 1,748,565.

Camera and supporting means. T. C. Kinnear, Philadelphia. Filed Nov. 14, 1927. Ser. No. 238,168. 14 claims. 1,749,012.

Cinematographic machine. A. Gentilini, Rome, Italy, assignor to Societa Anonima di Roma. Filed Aug. 11, 1926. 8 claims. 1,748,600.

Motion picture projecting machine. T. A. Kinnear, Nashville, Tenn. Filed Dec. 21, 1925. Ser. No. 78,607. 6 claims. 1,740,140.

Shutter for motion picture projectors and cameras. A. M. O'Hagen and G. C. Berger, Foston, Minn. Filed Dec. 21, 1927. Ser. No. 241,017. 4 claims. 1,749,100.

Motion picture projecting apparatus (with adjustable bracket). J. Proke, Chicago, assignor to Heliocor Corp., Chicago. Filed May 21, 1925. Ser. No. 17,537. 3 claims. 1,748,394.

Talking picture apparatus. T. W. Case, Auburn, N. Y., assignor to Case Research Laboratory, Inc., Auburn. Filed Dec. 10, 1929. Ser. No. 164,007. 3 claims. 1,750,412.

Method of producing cinematographic titles, headlines, announcements, and the like. J. T. Stock, Munich, and P. E. Goring, Berlin, Germany. Filed March 19, 1927. Ser. No. 170,762. and in Germany March 29, 1928. 2 claims. 1,749,081.

Cinematograph projection apparatus. J. S. Cairns, Warrily, Edinburgh, Scotland. Filed Oct. 21, 1927. Ser. No. 237,784. and in Great Britain Nov. 6, 1928. 6 claims. 1,750,620.

Sound recording apparatus for use in educational motion picture programs. E. H. Foley, Seattle, Wash., assignor, by means assignments of 99-100 to International Acoustigraph Co. Filed June 12, 1928. Ser. No. 85,030. 8 claims. 1,750,170.

Motion picture apparatus. E. C. Piva, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Aug. 22, 1924. Ser. No. 283,083. 8 claims. 1,750,220.

Camera lens carriage and track latch. C. C. Puente, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed June 22, 1928. Ser. No. 228,100. 7 claims. 1,750,222.

Color photography. P. A. Richard, Paris, France, assignor to La Societe du Film en Couleurs Keller-Dorian, Paris. Filed Nov. 18, 1928. Ser. No. 149,106. and in France Dec. 10, 1929. 2 claims. 1,750,348.

Cinematograph camera with clock work driving mechanism. E. Goldberg and O. Fischer, Dresden, Germany, assignors to Zeiss Ikon Aktiengesellschaft, Dresden, Germany. Filed Dec. 20, 1927. Ser. No. 243,420. and in Germany Feb. 10, 1929. 2 claims. 1,750,401.

COAST NOTES

Alan Bance "Tommy" Radio, Raymond Hatten "Hawk's Island" Radio.

Ralph Ince, Wheeler Okunev, Larry McGrath and Tony Stabenau to "The Big Fight," Cruze.

Morton Downey and Zasu Pitts to "Devils Holiday," Fox.

Buddy Messinger, "Alone With You," Fox.

Slim Summerville "Hot Curves," Tiffany.

Jackie Heller, "Hot Curves," Tiffany.

Junior Durkin, "Fame," W.B.

Regis Toomey, "City of Silent Men," Far.

William Baudine to direct the next Billie Dove picture for F.N., originally called "The Devil's Playground."

Stepin Fetchit "The Big Fight," Cruze.

Adelle Windsor, "True to the Navy," Far.

Kay Hammond and Jason Roberts to "Abraham Lincoln," U.A.

Frank McHugh to F.N. on term contract.

George Bickel for "Fame," W.B.

Lucille Power to "All Quiet," U.

Doris Hill, Joe Girard, Carol Nye, Francis Ford and Harry Todd to "Songs of the Saddle," U.

Douglas Scott, Doris Lloyd and Edward Martindale for "Reno," Moon Carroll, Cyril Chadwick, Herbert Hunston and Edna Ellis to "High Road," M-G.

Diol de Kerejkatlo, Hungarian violinist, "March of Time," M-G.

**PARAMOUNT
NEW YORK
THIS WEEK
(Mar. 14)**



**SAMMIE
COHEN**

**SEES ALL
HEARS ALL
NOSE ALL**

Dir. WM. MORRIS

"Thanks a Lot, Everybody!"

VOTES FOR REAL MUSIC



1,785,229 Members

JOIN MUSIC DEFENSE LEAGUE

In Sixty Days

The Public Wants Real Music in the Theatre

Within sixty days after formation of the Music Defense League was announced in newspaper advertisements (January 13) 1,785,229 citizens of the United States and Canada had joined it in protest against the substitution of mechanical music for Living Orchestras and Organists in the Theatre.

The cultural consciousness of America has been aroused.

But the struggle has only begun. For every person who has voluntarily signed and mailed a Music Defense League coupon there must be ten who feel the same way, but have neglected to act.

If you, as a person of taste, value the art of music and would shield it from debasement . . . if you feel that the price you pay for screen entertainment entitles you also to living music, exercise your right to a voice. **Sign and mail the coupon below.**

Y-3-11

AMERICAN FEDERATION OF MUSICIANS
1440 Broadway, New York, N. Y.

Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

Name

Address

City..... State.....



THE AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

SWAMPED

Never was there such a
deluge of contracts in
this beautiful business as
for **GRAHAM**

SWAMPED—With thousands of letters from enthusiastic fans—**THE ONLY NEWSREEL THEY APPLAUD!**

DELUGED—Exhibitors proclaim their delight over **PACKED HOUSES and FATTER BOX OFFICE RECEIPTS!**

SUBMERGED—And contracts for the Universal newsreel pouring in!

Backed by a million dollar advertising campaign in fifty-two of the biggest newspapers in the United States.

By special arrangement with National Broadcasting Company. Presented by **CARL LAEMMLE**.

Produced under the supervision of Sam B. Jacobson
2 A WEEK ON DISC

McNAMEE

as the **TALKING REPORTER** *in the*

UNIVERSAL TALKING NEWSREEL

PICTURES—NOT PROMISES!

LAURA LA PLANTE and **JOHN BOLES** in "LA MARSEILLAISE" . . .
JOHN BOLES in "THE SONG OF PASSION" . . . **MARY NOLAN** in
"SHANGHAI LADY," "UNDERTOW" and "YOUNG DESIRE" . . .
PETER B. KYNE'S "HELL'S HEROES" . . . "THE SHANNONS OF
BROADWAY," starring **THE GLEASONS** . . . "HIDEOUT" . . .
JOSEPH SCHILDKRAUT in "NIGHT RIDE" . . . "THE STORM"
"THE COHENS AND KELLYS IN SCOTLAND" . . . "WHAT MEN
WANT" . . . "THE CZAR OF BROADWAY" . . . "BROADWAY"
"SHOWBOAT" . . . and the two biggest of them all—**PAUL
WHITEMAN'S "KING OF JAZZ"** . . . "ALL QUIET ON THE WEST-
ERN FRONT."
Presented by **CARL LAEMMLE**

LISTEN IN

to the Old Gold hour every Tuesday
night over the Columbia network and
hear

PAUL WHITEMAN

and his band. Hear the star of "King
of Jazz" every week. On Tuesday,
of March 25, hear Jeanette Loff sing "A
Bench in the Park," one of the hits
from "King of Jazz." Also other
Universal stars.

Don't Fail To Read Complete Details In Universal Weekly

50 Names and Standard Acts Taken By Loew's for 1st Time—Left R-K-O

About 50 standard acts seldom before on any other books but Keith's are now playing the Loew time for their former Keith salaries or better, without fear of black-listing or of losing a chance to return. It's a sign that the old "opposition" threat and the little black book are buried with the rest of vaudeville's past.

Most conclusive proof of the "opposition" threat's death is to be had in the yell of all vaudeville circuits about a shortage of good material and statements that all good acts will be played.

Among the many Keith standards now playing for Loew's are some names considered passe or too high priced by the R-K-O bookers, but played and paid by Loew's on the theory that to Loew audiences they are new faces and still names on strength of the reps they built up in former years in the Keith theatres.

Loew's current name line-up is the largest in the circuit's history. Salaries being paid by Loew's are higher than ever before, among the same acts. Loew booking office declares itself interested in anyone that will draw business and willing to pay on a chance they will draw in the Loew theatres despite the R-K-O opinion that the same names so highly paid by Loew's are not worth the money in the R-K-O houses.

Names

Sophie Tucker, Belle Baker, Joe Frisco, Anita Stewart, Lou Kline, Herman Timberg, Eddie Leonard, Tricie Friganza, Shaw and Lee, Roy D'Arcy and Ted Healy are some of the big salaried turns on the Loew books at present.

Texas Guinan will be added in April. Loew office is negotiating with Fannie Brice and Clayton, Jackson and Durante for time in the near future.

Plenty of standards not quite in the name class, but established vaudevillians, are being seen by Loew's audiences, in most cases for the first time.

Part of the last reads: Joe Darcy, Mae Usher, Watson Sisters, Conrad and Eddy, Mary Haynes, King, King and King, "The Boys" are not Willie, West and McGinty, Venita Gould, Jeanette Hackett, Roy Cummings, Lillian Shaw, Tony and Norman, Runaway Four, Jack and Kay Strangler, Pat Henning, Sam Hearn, Al Herman, Billy Glason, Keller Sisters and Lynch, McLallen and Sarah, Lang and Haley, Les Ghezzi and many others.

To a previous report that the names turned down by R-K-O over money differences would be played by Loew's for a one-act run, the new faces that the Loew bookers answered that the names will not be played once, but more often if they show in the Loew houses the drawing ability they once favored the Keith theatres with.

Greta Nissen Dancing

Greta Nissen, the Swedish film player, makes her second vaudeville try April 5 in Patterson, N. J., for Keith's, in a dance act with nine people.

First try by Miss Nissen was in a sketch about a year ago, and not successful.

JUDGMENTS

Corveth Realty Co., General Outdoor Advertising Co., Inc., 121 W. 4th St., Samuel Itzig, W. & W. Dev. Corp., \$150.
Ruggerio; Davena, Inc., \$47.
Prince Nicholas Engelstien; B. Swift Management; 179 W. 4th St., \$125.
Fifth Avenue Playhouse Group; Peopie Corp., \$25.
Greely Motor Tools, Inc.; B. A. Mill, 121 W. 4th St., \$125.
William W. Johnstone; J. D. Stout & Co., \$250.
Johnston Court Rose, Literary, \$33.
43d St., 114th St., \$142; assets, none.

Bankruptcy

Charles W. Dornas, carpenterman, 4231 Carpenter Ave.; liabilities \$23,670; assets none.
Joseph Alowitz; Columbia Phonograph Co., Inc.; McGuire; E. Homendinger; \$1,620.
Lillian Shaw; Regency Realty Corp.; assets, \$111.
Marine Theatrical Co.; Nat. Theatre Sup. Co.; \$1,224.
Kessie Rose, 280 West End Ave.; liabilities about \$25,900; assets none.

Assignments

Roe Brown, trading as College Book Shop, 27 West 4th St., assigned for the benefit of creditors to Alessandro J. Chiofalo.

STAR VAUDE COMICS CAN'T GO IN SHOWS

Applications for release from vaudeville bookings from two of its star comedians, Ken Murray and Al Trahan, to allow them to go with legit musicals, have been turned down by R-K-O.

Murray is wanted for the star role in a new Bessinger revue, being produced by Alexander Leitch in San Francisco. Trahan was sought by the New York producers of this year's "Little Show."

Murray's vaude contract with R-K-O runs for another year, washes up his current season's bookings May 9 in San Diego. The two previous weeks he plays Frisco and Los Angeles. His request was for release from the final two weeks, when the coast show is slated for rehearsals.

Through his agent, Charlie Morrison, was all but set with the "Little Show" when the booking office declared it would not release him. "Little Show" starts rehearsals May 1 with Trahan's vaude bookings going until July 1.

Booking office based both refusals on grounds that Murray and Trahan are too valuable for the R-K-O theatres to lose them.

Murray was temporarily relieved of R-K-O obligations some time ago to do some picture work for Radio. He returned to vaudeville after completing the film job.

Both comics are in the skyrocket class, having jumped to stardom in the last two seasons. They represent some of the star comedy material unearthed by vaudeville in the last few years.

Trickery Alleged in S. F. Union's Heavy Fines

San Francisco, March 18.

Charges of trickery were made against the Musicians' Union here last week by Attorney Nat Schmulowitz, representing three women among 10 members fined more than \$11,000 by the San Francisco local for alleged violation of rules.

Schmulowitz alleged that his clients had been tricked into a "dummy" agreement to work for less than the union scale and that the union was attempting to force them out of the organization. He said they were solicited by a man, working for the union and using a fictitious name, who persuaded them to sign cards which were an indication of willingness to work under certain conditions. The cards, he declared, were used as evidence against the women and they were given practically no legal rights.

Albert Greenbaum, secretary of the union, answered this charge with: "Well, we had to get evidence on the way they were playing the game and we've got plenty of members who are. It's a matter of no interest to the public—merely a union situation to be settled by us. No, they haven't been given a chance to appeal the fines because they haven't complied with the union rule that requires them to put up 25% of the fine before a hearing on an appeal was granted. As far as the union is concerned the matter is closed and the fines will stand."

The women represented by Schmulowitz and the fines levied on them are: Shari Lyon, \$1,250; Bernice Woodhill, \$850; and Nina Bayless \$750. Others fined are Bertram Hoppa, \$4,000; Beth Polan, \$750; Harriet Ardinger, \$850; Lole Duke, \$750; Claude B. Edwards, \$1,000; Bernice Dreyer, \$1,000; and Edwin Siegfried, \$250.

Fells Opposition

Although claiming Loew's new 176th Street (bookers) is not cutting in, R-K-O has named names for the Coliseum, six blocks up the street, to offset the new opposition.

Canadian Names Changed
Nana, of the Pantheon, Hamilton, Ont., is being changed to the Capitol for opening with R-K-O vaude Saturday.

Pan house in Toronto, also taken by R-K-O, opened last Saturday as the Imperial.



HARRY FOSTER WELCH

This week (March 15), Keith's Palace, New York.

Booked solid with RKO for three years.

Personal Manager
CARLTON M. HUB

\$5,500 PALACE WALKOUT TO LOEW'S

Ted Healy, who walked out on a third week at Keith's Palace, New York, over a billing dispute, will play the Palace's chief opposition, Loew's State, next week (22), at his Palace salary, \$5,500.

Healy was to have returned to Keith's at the Albee, Brooklyn, for that week, but was cancelled. He opened for Fox Saturday for the first half at the Audubon, and may follow the State with a week at the Metropolitan.

Another former Palace regular booked for the State is Sophie Tucker, week April 5. Recovered from illness, Soph resumed for Loew's this week in Akron, O.

Internal Trouble Brews in Intact Unit Shows, with Acts Rebellious

After considerable trouble between various parties concerned and the R-K-O office, back talk exchanged, Charles "Slim" Timblin has served notice he will refuse to appear in the afterpiece in road-show No. 8, following current week's engagement in Providence. This was the first of the intact's to have been built up by the R-K-O production department. That operating and booking officials were displeased with the result, and the bickering between artists and others involved is now declared to have been partly responsible for calling off further intact units in the east.

It was the plan with No. 8, and succeeding shows to have the production department, with special writers and others at call, to build up the intact units, they looked less like regular vaude bills.

The Prod. Dept. did this, spending a reported \$500, and then the trouble began. Timblin and his manager, Alex Gerber, complained about the afterpiece in which the former did a 10-minute dramatic bit. Squawk was that Timblin was a comedian and the material was bad, while from the Prod. Dept., the complaint seemed to be that Timblin was not co-operating. This led to agreement by Gerber that he would stage the afterpiece, if wanted. Then trouble was run up again from Raynor Lahr, hoover, also with some talk in his act.

Lahr didn't like the idea of playing second fiddle to Timblin in the afterpiece and his agent, Lee Stewart, put in the official complaint. Later Lahr complained that Timblin was trying to kill his act, even though Keith office had previously taken out the talk. When the unit got to Boston, where dancing isn't allowed on Sunday, Timblin stepped in to help out Lahr in his regularly allotted spot.

Along came another hot squawk, with Lahr reported burned up by

N. B. C. SPLITS COMMISSH WITH KEITH AGENT

Half of the customary 5% agent's commission from the salary of Carmella Ponselle, who recently completed three weeks for Keith's, has been awarded to the Artists' Bureau of the National Broadcasting Company. The other half goes to Jeff Davis, R-K-O agent who booked the singer for vaude.

Upon learning that Davis booked Miss Ponselle, the N. B. C. questioned Davis' right to serve as her representative and claimed full commission from Miss Ponselle's salary on the ground it holds an exclusive contract to represent her in all engagements.

By its demand for full commission in this case, the N. B. C. Artists' Bureau, which charges 10% on non-radio bookings against the Keith agents' 5% limit, declared itself as in direct competition with the regular R-K-O artists' reps.

Miss Ponselle's three Keith weeks were in Boston, Providence and Portland: She has not been booked for further time.

New Warners Shorts

Shorts lately made at Warners Flushing, L. I. studio include: Babe Egan and her Hollywood Redheads, augmented by Gertrude McDonald and Jack Thompson from the "50 Million Frenchmen," and Maxine Lewis; Ryan and Lee in "Websterian Students" were assisted by Alfred Frankensome and Margaret Ayres. "Cave Club" included Margary Leach, Frank Pierlot, Harriet Harbaugh, Edna Miller, Leo Raymond, Bob LaMar and Ethel Merman.

Ed Lowry Sticking

St. Louis, March 18.
Ed Lowry has no present intention of leaving the Ambassador, to travel with a Public unit or a show.

Max Hayes Locates as Par Dialog Director

Odd situation wherein one agent is paying commission to another agent, instead of doing the customary collecting, has been created in the case of Max Hayes, who goes to the R-K-O office as dialog director. Hayes was one of the 10 agents and producers recently disenfranchised by Keith's.

He handed with Par through William Morris and is paying the Morris agency commiss for the job.

Mae West Sidestepped

Mae West, now on trial for indecent play presentation, was sidestepped when offered to the RKO booking office last week for vaude.

No explanation was made nor salary mentioned.

Miss West may be submitted to Fox or Loew's, upon the completion of her trial, if then available.

HELEN MORGAN IN VAUDE

Helen Morgan will play two weeks at the Palace, New York, starting March 23.

Team Out of Revue

Jans and Whalen will leave, the "International Revue" March 22, having turned in their notice. Team contemplates returning to vaude.

cause he figured Timblin was trying to hog everything. Then Gerber told Singer that in view of the fact Timblin wasn't being paid extra for working in the afterpiece, he would let the R-K-O office worry about it. Mowatt and Hardy and Jean Rankin's "Blue Bell" are the other acts with the unit.

A momentous point to vaude acts has developed from the deduction by order of the R-K-O eastern booker, George Godfrey, of \$1,142 from the \$4,250 weekly salary at Frisco's, Newark, N. J., week before last, belonging to Clayton, Jackson and Durante. The act refused to accept the remainder of the amount when tendered by the manager of the Newark house. Lou Clayton called at the R-K-O booking office several times to see Godfrey for an explanation, but was shunted to others without being able to induce the booker. He was informed the deduction consisted of items for damages to props and a \$10 daily charge for moving the piano the act requires on Monday and Tuesday. Clayton received no answer to his question why the R-K-O booker had waited until the final day of their engagement on the circuit to notify them of the alleged damages and make the collection by deduction, after they had played seven R-K-O theatres within Greater New York in a row.

"Suspended Sentence"
Finally Clayton managed to see Ben Piazza and insisted upon a showdown. He was informed to call the next day, "after a meeting." The next day Ben Piazza told Clayton the booking office had decided to split the amount with the act.

"Oh," answered Clayton, "then we are innocent, so we are given a suspended sentence, eh?" "Either all or nothing," said Clayton as the act's ultimatum, Claytons' partners, Eddie Jackson and Jimmie Durante, having given Clayton full power to do the talking. Clayton said he would wait another 24 hours or so to give the booking office another chance to talk it over.

Concentration

In the turn is a number labeled "Wood." In it the three boys employ any kind of old lumber, piling it up themselves on the stage while singing the song. Clayton said that during a damage of \$1,142 to some lumber, let alone making a charge for moving a piano on and off of the stage. The latter is always a part of the theatre's service to the act.

"If those booking fellows would concentrate more upon making money at the box office instead of on stage, R-K-O might be better satisfied with them," sarcastically commented Schnozze Durante when Clayton reported 50% progress through the proffered split.

Yesterday the trio opened for Fox at the Academy, New York, and may continue for a few weeks.

Last week they signed with Paramount to do their second talker, at \$50,000 for the week, for overwork pro rata. The boys' first picture with Par is "Roadhouse Nights," now released. The new talker is to start either by May 1 or Sept. 1, next, and will be made at the Paramount Long Island studios.

Tex on Loew Route

Texas Guinan, when completing her Chicago night club stay in April, will go vaude.

Ed Lowry has sold Tex to Loew's for a 16-week route.

Ace Berry in R-K-O's Jersey

Ace Berry, formerly with the Stanley houses in Pittsburgh, has accepted Claude Saunders as R-K-O division manager in New Jersey.

Berry's territory also takes in Philadelphia and Washington.

Arthur's New People

Chicago, March 18.
George K. Arthur is sheding crew, with three of his men leaving for New York.

He will break in three new men in Minneapolis, besides adding new business in hope of speeding up the sketch.

Smith and Dale's Shorts

Smith and Dale (Avon Comedy Four) have landed with Paramount for three two-reel talkers. Team has made a few shorts for Par.

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Indecision Whether N. V. A. Drive Will Be by "Collection" or Benefit

Pat Casey called a meeting of the variety chain executives upon his arrival in New York last week, to determine the method the N. V. A. drive week shall employ to procure maintenance funds for the show business' charitable institution. The meeting reached no decision.

The midnight benefit performance that had been previously proposed as a means and to eliminate the collections of previous years amongst theatre audiences was not wholly favored by the chains' managing heads. They are reported as stating their belief the midnight affairs would return but meager average grosses. The statements made to that effect it is said were

based upon the chains' own experiences with special midnight shows in the smaller key cities and minor towns.

Instead of the midnight performance the suggestion was made and a resolution passed that the former collection system again be put into effect; collections to be continuous throughout the N. V. A. week, rather than a speculative single midnight show for one evening of that week.

Submitting Plan

It was decided to submit the resolution to the heads of all of the variety chains for approval.

Another resolution incorporated in that midnight shows be held additionally in theatres within metropolitan areas, or the largest key cities.

Week April 28 has been selected for the N. V. A. drive.

About \$1,000,000 will be required for the entire 1930 support of the N. V. A. charities, inclusive of the operation of its new sanatorium at Saranac Lake, N. Y.

Mr. Casey submitted the resolution to the heads and will follow the method they approve of for the drive.

2 Stage Shows Dropping Out of Denver Houses

Denver, March 18. With Publix discontinuing stage units at the Paramount, March 20, the Tabor, indie operated, will follow suit by dropping Fanchon and Marco Ideas. These two have been the only deluxe stands in town.

Agreement is understood to have been reached between Publix and the Tabor people because of economic reasons.

1ST KEY TOWN VAUDE BATTLE

Utica, N. Y., March 18. For the first time in two years real vaude opposition has grown hot in a key city. A local fight has resulted in three houses increasing their bills.

Nathan Robbins has vaudeum at the Colonial, with RKO supplying the acts. Robbins is using six on a split week.

Stanley (Warners) in addition to its almas is playing five acts and a house band.

Fox, at the Galety, has increased its vaude to five acts on a split in addition to talkers.

Three Exhib Groups

(Continued from page 11)

Gabriel Hess will write one contract and arbitration system, while M. A. Lightman and Frank Walker will do the same for the MPTOA, with Abram Myers and H. M. Richey trying for the Allied organization. Major Thompson (R-K-O) and E. A. Shiller (Loew's) may make some recommendations for the affiliated theatres.

Straw Vote

The winning system and contractual formula picked out from those mulled over at the April 1 session will be straw-voted among the exhibitors of the land. Copies will get into the hands of all indies, with the request that they either approve, disapprove or make recommendations—but that in any event they declare themselves in writing.

So that every detail on the Thatcher end will be observed, the April 1st pow-wow is announced as open to the trade press. All arguments, technically and otherwise, it is claimed, will be aired in the open. This attitude was not reflected at the last session when a group of trade paper men were literally herded out of the Union League.

Unit People Must Stick to Usual Routine When on Publix Route

Because of complaints that acts in their units have not been sticking to routines, and squawks over rearrangement of the productions by local managers and others, Publix is covering all the shows in the Warner-Stanley houses excepting Pittsburgh.

A Publix representative is catching and watching over the units during their engagements every week at the Stanley, Jersey City; Mosque, Newark, and the Mastbaum, Philadelphia. The Publix shows play these cities in addition to the Stanley, Pittsburgh, following the week at the Paramount, Brooklyn.

In some cases Warners book an extra act for the units or put in its own m. c.'s to work along with the m. c. in the units. While this is satisfactory to Publix, the latter will not allow any rearrangement or serious cutting of production routines. The show must run as produced, with the acts workings in the order scheduled by Publix.

Recently acts are reported having gotten wise to the fact they were out of Publix territory when playing the New Jersey time and have tried out new material on the Warner

audiences. The acts, according to the Publix attitude, must do only the routines approved by the unit producer and the circuit, but m. c.'s can't be stopped from doing what they want because of the nature of their work, it is pointed out.

Result in some cases has been that the m. c.'s have tried out all the material they knew about, in some cases, along with what Warner added, nearly doubling the usual running time.

Recently one of the units, scheduled to do 35 minutes, was on 58 at a show caught by a Publix rep.

15 Weeks in Midwest

Billy Diamond, Keith's western booking manager, and Max Richards, Lew Goldberg and Oz, Chicago agents, arrived in New York last week for a week's act hunt.

They have set 25 as the number of turns desired to take west with them for 15-week routes and options. Last trip of Chicago bookers and agents to New York netted only about 10 playable acts.

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THIS WEEK (March 15)

Palace, Chicago

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Harry Holmes, Ill, off the State-Lake, Chicago, bill this week; Jack Osterman as replacement.



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R-K-Q. PALACE, NEW YORK, THIS WEEK (MARCH 15)

Direction WEBER-SIMON

The Stooze Drops In

By Joe Laurie, Jr.

Hello, Mr. Johnson. I'm on the bill with you here. I'm with Joe Doakes and Co. I'm certainly glad to know you personally. I've seen you in a lot of your shows. What was the name of the last one? Oh yeh. I didn't get a chance to see that.

What happened to it? Closed it eh? Too bad you were immense in it I heard. So you're in vaudeville now, eh? I told Doakes that you would be on the bill with us cause I looked it up in the route list. Are you gonna do another show soon? Say I wish you would get a load of me in this act, you may have something for me sometimes in one of your shows.

I'm not doing the stuff in this act that I can do, just a lot of hoke.

Big pants, runnin out in the audience, up in the box, back in the orchestra pit, 'n'everything. We figured out that I cover about 3 miles every show runnin around the house.

I get plenty of laughs though, and if not for me the agents wouldn't book the act. I could do more but the guy I'm workin for wants some laughs himself. At that a lot of people think I'm the comic. I gotta notice in Troy saying I was the principal comedian. I do all the work in the act while he stands on the stage making a few wise cracks. I gotta hang the drops, check baggage rehearse the music 'n'everything.

I monkeyed around until the bankroll died down and then I meets

Doakes and when he asks me to join him I thought I might as well and kill the rest of the season. It's all in the breaks.

Say I saw Ed Carney in his show just before we left New York. The night I was there he hardly got a laugh. And they're starrin him too. He gets away with murder.

He's got all the answers in the show. Everybody is doing straight for him. They say I work a lot like him. I do all his dance routines 'n'everything, and I can't get a break. Only dramatic shows. Well some bit in that would be O. K. I'm getting sick of vaudeville anyway and I wouldn't mind 3 shows a week.

I can do all kinds of character parts. I was with a stock burlesque in Detroit for a season and did French, Wop, Dutch, Irish, Scotch, Jew and Swede. I can help you dress and get all your stuff together and find the spots where they have good beer. You like good beer? So do I.

You gotta country place? That's perfect. I can take care of the joint. I'm handy with tools and I can cook. I used to be a painter before I got in this racket. I stayed at Joe McGuffus' place all last summer. I was layin off and I went up there and helped him fix his barn and house and paint.

But his wife and me didn't click. She got sore because I got a little stowed for a week. Said I frightened the kids. She don't know what it's all about but Joe's a great guy.

Well take a peek at me during the week. I can gargle a ballad, if I have to. Stop shows with it, but they cut it out on account of the act running too long. I'll be in your dressin room after your act is over. I may have a good piece of business for you to do in your act or something. I gave a bit to a guy on the bill with us last week and it was a wop.

Where are you stoppin? O. K. I'll bring your mail over in the morning. No trouble at all. You can pound the hay until matinee time. See you later.

Inside Stuff—Vaude

Vaudeville appears to be still getting the worst of it in the combination houses. Whatever attempts are being made to forge vaude to the fore once again appear to be on the stage only.

Such chains as may be playing acts on their stages, whether as vaude or otherwise, give it scant attention in exploitation or billing. It's just there as a part of the entertainment—find out for yourself. If that's the way to sell a part of the show, the chains have discovered a new art.

The main obstacle to the advancement of vaude seems to be that the chains' burden of man-power lies in "picture men." The picture men can see nothing but pictures—vaudeville is but incidental and an expense, as they view it. The fault with the "picture men" is that while their whole dependence is placed on the featured talker of the bill, they are unable to bring to the screen even a talker that can draw.

While every week vaude goes in and out. It may be very good every week, but if so, it remains a secret, for the theatres fail to advertise or exploit it properly.

If vaude does do a comeback it may have to be a natural. That is possible. With the talkers now settling down to the best buy by the public, the chain operators will discover they will have to strengthen up the human end of the program. This will likely become most evident by the opening of next season.

The foremost of the comeback brigade for vaude has been RKO, with that chain so far this season having done the least. It is now March, so there's small hope it can do anything more before Labor Day. In RKO towns where there always has been a demand for vaude and with the RKO house the only local theatre now playing that attraction, the same secretive way of handling the vaude end in billing continues.

And that vaude is keeping many a house at least out of the red when the picture can't draw and the picture can't more often than it can, is assured. A "picture man" connected with chain theatre operation when he doesn't know vaude is almost as terrible as a vaude man who doesn't

(Continued on page 56)



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ALMA RUBENS AND Co. (5)
Comedy and Song
One and Full
86th St. (V-P)

Alma Rubens, picture star whose recent breakdown and slow recovery figured in the newspapers, is a creature with a gay and debonaire gesture in making her entrance to the public in a strictly comedy way. She might have grandstanded the public sympathy by playing undourly aroused and made her reappearance in some pale and wistful attitude.

Instead of that her act is all-comedy and a little vaudeville comedy besides. It comes through for a win for the actress inspiring the thought that Hollywood is improving on its human side.

Turn consists of a simple song cycle, starting out in front of the one drop with the familiar piano accompanist. Number is a graceful bit of chatty lyrics, especially written, entitled "Not Myself Here," and a little comedy with the star's uncertainty of her own identity. All done in informal teletone.

In a few brief lines Miss Rubens "threatens" to do imitations and goes into one of Helen Kane, which turns out to be an imitation of Helen Kane, but Miss Rubens herself singing one of the best known Kane numbers, and charmingly.

Introduction of another imitation, this time of Ethel Barrymore, and act goes to full stage for what amounts to a blackout done in jazzy recitative, part of which she talks but all rhymed. It is the familiar one of the wife and absent lover who has been in the mood of going about killing the trapped lover. Two men fight a duel, and both fall dead. Thereupon the husband, the janitor, the milkman et al. who are promptly slaughtered and laid in a row, tag line being the Barrymore, "There were more and more."

For the finish, Miss Rubens is back before the front drop doing a short bit with the accompanist of a kind around.

Act closed the short show at this neighborhood house. Star was greeted upon her appearance with a matter of applause, and then gathered at the first matinee show. Turn got mild laughter, being paced by a high comedy, and more of the clientele, and finished to a fair return. The Palace will probably gauge the offering higher than this neighborhood.

Miss Rubens makes a fine stage appearance, much blonder than most of her screen appearances. Her act is a matter of screen excitement in action, and sings pleasingly and has the light comedy knack.

Others are Bob Hamill, accompanist, Roy and Phil, and Milton LeRoy as husband and lover in the song-sketch. Act is credited to Milton Hollner and Phil Chaffin, and was staged by Hollner.

Beth and Betty DODGE
Dancing and Whistling
One and Full (Special)
81st St. (V-P)

Pretty light turn worked out with a matter of song and dance. Four-act bill, and served nicely. Girls, both lookers, are billed as "International Vaudeville, Musical Comedy and Picture Stars" and late of "A Night in Venice."

Open in boxed-in drapes for one of those contention. Fan dance, five minutes, and is a waste of time.

Unbilled tenor fills in with solo who sings a song, and then is closed as two birds in costumes of white feathers and net, and not in it. In a matter of time come out and go into an incoherent dance duet. One girl is off while other goes into series of wild bird calls, with the continuing to warble off stage as a background for the flute-like notes.

Other girl returns for a pretty bit of pantomime bird-flirtation, and at the finish drop rises upon an introductory bit, and then goes through a cut drop. Girls appear in high nest for pantomime representation of domestic bird love, and the "singing" bird, and then go off at the sound of a hunter's shot, and then coyly encouraging its feathered mate to come back.

Pretty idea and "cute" in its handling here. Girls' whistling and the bird is the whole trick, and the pair no great help in itself.

WALLANDO TROUPE (5)
Entertainers
7 Mins.; Full (Garden)
Comedy (V-P)

Good opening or closing act possessing a high degree of novelty in line of working, apparatus and the final stunt, a dandy circus flash. This time two girls in white. Girl from shoulder to shoulder. Third man balances chair upon rail and then thereupon a girl gets up and onto his shoulders, creating a unique pyramid entirely balanced off.

Tension while the formation is created becomes pin-dropping in the excitement riveted attention. Heavy applause gets away. Act probably foreign and can play over as long as the supply of deep seats and their visas last.

ANNA SEYMOUR (2)
Comedy and Song
17 Mins.; Full
Palace (St. V.)

The engagement of Anna Seymour as the Palace was an out and out blunder; an inexcusable case of downright thoughtlessness in the booking office, and as for Miss Seymour, she unfortunately must have listened to bad advice. Finish of the week found both Miss Seymour and her manager in a poor mood. She has had a very poor income, seems to have lost much ground and time.

On the previous week, as a single act in vaudeville, totally unprepared, unaccompanied to her special material and in the least primed for the occasion. Miss Seymour accepted the Palace date as the headliner for the week at \$2,000 on last minute's notice. She had been booked for a later date, but the Palace lost its attraction for the week, and the dispute around the booking office was desperate for a time.

Miss Seymour hadn't played a date with her new material and act up to the day they asked her to come on. On the day before, before the Palace week started, they sent her to Flushing for two preparatory "workings." She appeared enough for the bookers, but not for Miss Seymour. She questioned the advisability of opening so prematurely, but she was not to be deterred.

As the headliner, Miss Seymour would have been infinitely better off without the billing and attention. Without preparation of playing, Miss Seymour took the date because the bookers unthinkingly requested it, and the booking office's answer was that she didn't come up to expectations. She didn't come up to expectations! What else could they have expected? It's a mess.

Miss Seymour sings three special songs alone. Two seemed intended for the week, and the third, "Good" and "I'm a Lady," both possessing some punchy lines. "What's the Best of You?" is a new, and introductory song, isn't there and made for a standstill start.

Miss Seymour, with her sister alone, used to do with Henry Santrey, and closed. An excellent bit and it landed better than anything else. Like and opening number, and deal well.

Act needed routing. The two shows in Flushing were far from good, and the Palace week might have reversed the result, as was shown when, toward the end of the week, Miss Seymour, who progressed considerably and in the last two days was looking much better than at the start.

Miss Seymour, faked stunning as she dressed and carried herself, always a charming girl on a stage. Her sister, Hollner and Albert, wrote the material and Lou Coby was at the piano.

This is a time when single women with special material are a rare commodity in vaudeville. Vaudeville needs a woman who has the chance in a long while to land one, and the booking office tossed it.

SNYDER and COOLY
Comedy, Dancing
15 Mins.; One
86th St. (V-P)

Billy Snyder and Charley Cooley are by no means beginners, but rather look like a couple of dancing boys who have been in the comedy phase. They should go alone.

Little talk and a great deal of first-rate comic knockabout totaling first-class vaudeville. Cooley takes a dozen astonishing falls as part of the billing, characterization, and the tolling for Snyder, who works straight number. "Happy Days," "The Great Escape," and "The Great Escape" are the three acts arising from Cooley's insistence upon singing the same song, and being a first-rate comedian.

Capital dancing scattered through the act, with a little of the time in novelty with steps in union for the finish. On No. 3 here, and capable of sustaining that spot most anywhere.

SARGENT and CAMMIE
Instrumental, Songs, Comedy
12 Mins.; One
Jersey (V-P)

Mixed duo. One of those offshoots of bigger turns that spread into a little act for the reason that the act came—except to make the audience feel badly. All this act does is to play a real entertainment to prove that they deliberately withheld laugh tonics to show up in the Four Camerons, bigger turn, and then they head right in and act the pair fit, especially the girl who sings and dances. But in the end they head right in and sing with Gabe Beaton Hill heard in Myles Standish's time. Girl does a quiet singing and waves a hanky.

Sargent plays the clarinet and tries hick comedy doubling with the piano. He plays a hick and played second spot on seven-act bill for next-to-no-noise when caught.

R-K-O DISCOVERIES (6)
Kiddie
21 Mins.; Full
81st St. (V-P)

Joe Daly acts as pianist, m. c. and producer for the group of young specialists, and the act is a production at the start with the explanation the juvenile players have been gathered for all states at the direction of R-K-O.

Likeable finale, and the act stands out as a clear specialty without any urging of flash background, making a neat opening number and ending up in 20 minutes. Some of this would be cut, particularly in the parade at the finish.

Little Ann Little is a boob-a-dooping soubert, furnishing kid comedy and contributing also a trim tap routine. "Skeez" Genaro is a tall boy with a remarkable type of legman.

Violon Flores is a pretty little blonde prima donna, with rather a striking high soprano, suggesting a little of the "Skeez" Genaro. Other three are Harry and Honey-bone Finberg and Joe Bialo, who are doing very nicely managed specialty routine. Harry and Honey-bone still fairly heavy for a flyer in such routines, but the boys, who look no worse, handle her smoothly. They do all the standard feats.

Act gets over the idea of youth, and the act is a very good collection of smart kid parlor corners who are good enough at that. "Skeez" Genaro is particularly in one collection.

LEE and LOUISE (9)
Flash
15 Mins.; Three and Full (Special)
Jefferson (V-P)

Class dance act good middle or closing anywhere. Don Lee and Louise have a good deal of the act. The duo class to surround themselves with a sextet of dancing girls, piano conductor, and Wallace and Cappy, who are a pair of dancers. Costumes, lighting and drapes besides. Middle spot and big returns. "The Best of You" is a new, and introductory song, isn't there and made for a standstill start.

But from this on it's all okay and fast. The second number dove-tailed to a second atmosphere of winds to an adagio tango by Lee and Louise. Then Wallace and Cappy in a hot coach dance; another tango, and a new act by two girls; Spanish waltz and the act winds up in an Hawaiian finale, and the act is a good island stuff takes the audience on.

BURNS and KISSEN
Songs
16 Mins.; One
Albee (V-P)

Standard two-man singing act for many years, Burns and Kissen are a good deal of the act. That's something right off the bat, for old-time standard turns with a new twist, and the act is a good Venus' fingers if he had one hand. This one can play all bills.

Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

Corinne Tilly followed and got over the act. Miss Tilly is a new act, and she is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

SIX FRANKLINS
Comedy Review
9 Mins.; One and Full (Special)
Jefferson (V-P)

Adapt tumbling group breaking into a song and dance act, and girl, the latter alone, first, and next in due with boy.

Act has a few changes of costumes, winding up with Arab and flash cartwheel finish. In between a couple of dogs are trotted out in order to stretch the act.

Act is good material, but routine too slowly. The act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

VIC HONEY TRIO
Dances, Songs
11 Mins.; One and Two (Special),
Jefferson (V-P)

Two girls and a boy in usual dance and song routines. Two girls—boy; boy; two girls—boy; finale.

Stand out is the boy's imitation of Bill Robinson's steps, dance and the girls leading up to the number. Girls yodel youthfully.

MAMMY and Her Picks (3)
Songs, Dances
10 Mins.; One and Three (Special)
Lincoln Sq. (V-P)

All colored quartet. "Picks" means three boys who dance and sing, and a girl who sings and dances. The act is a good No. 2. This group was formerly with a Fanchon & Marco idea. They were over big at this house which tells that the turn is good from the novelty angle but even so, the act is a good one. Mammy's mostly singing.

The kids try about every step but what sets it back as real entertainment is the act. Mammy means it, except keeping time to them. There's no real interpretation of rhythm or steps, something a neighborhood audience like the Lincoln Sq. right overlook or get but could be easily caught in a class house. And that that they are kids there's nothing in the routine smacking of originality neither in execution or numbers.

Opens in "three" against a special log cabin drop with the kids squatted in front of Mammy. Then switches to a blue drop for off and on numbers between the kids and Mammy. Winds up in a hoop cycle of steps and Mammy singing—which is only so-so.

STATE-LAKE
(Continued from page 46)

Songs, hoofing, recitations and close with hand-saw music.

Curly Burns and Co., three men in a week comedy, following Burns in blackface, other two as a couple of gangsters. Lot of hoke gunplay and a message clowning. Maybe laster for the other towns but just fair here.

Fritz and Jean Hubert stopped the act. The act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

Corinne Tilly followed and got over the act. Miss Tilly is a new act, and she is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

Act has a few changes of costumes, winding up with Arab and flash cartwheel finish. In between a couple of dogs are trotted out in order to stretch the act.

Act is good material, but routine too slowly. The act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

58TH ST.
(Vaudeville)

Just a hit and run layout for first half here.

Maynard Collegrani, 8-piece male band, outfit with female impersonator handling numbers, opened and just another band act. The boys play well, but the act has no novelty to elevate them beyond the pale.

Harvey Hayden and Co. next with a "Take My Advice" act aimed to be another of those satirical flimsies at a matrimonial heckle. Idea of a "Take My Advice" act aimed to be another of those satirical flimsies at a matrimonial heckle. Idea of a "Take My Advice" act aimed to be another of those satirical flimsies at a matrimonial heckle.

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Act has a few changes of costumes, winding up with Arab and flash cartwheel finish. In between a couple of dogs are trotted out in order to stretch the act.

LINCOLN SQ.
(Vaudeville)

Considering the season biz was fair at the supper show Saturday night, the act was a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

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allows for revolving on four-show basis during the week-end. The act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

Hemp and Beck had to start the show over again with vaude hoke and a new act, but the act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

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FOX, B'KLYN
(Continued from page 45)

fakey dance finish still gets him off handsly.

Everything on the stage this week was a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

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Act has a few changes of costumes, winding up with Arab and flash cartwheel finish. In between a couple of dogs are trotted out in order to stretch the act.

PARAMOUNT
(Presentation)

Scramble for seats here Saturday matinee. The act is a good deal of the act. Burns and Kissen are still using the old act, and it is a new act, as formerly. All of the stuff is up-to-date and all but their closing number is a new act. Anything in line with preceding material would be better.

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Burlesque Reviews

NIGHT CLUB GIRLS

(MUTUAL)

"Night Club Girls," produced by Jake Pota, holds the rostrum here for next to farewell week of the Columbia, New York, and leaves the stand for burlesque. It's a fast dancing show with a measure of a lot of fun.

Possibly through a prank of fate "Siding" Billy Watson, one of the former Columbia show operators going Mutual week, will be spotted for the vaudeville week when the Columbia passes as a Broadway temple of burlesque and leaves the surviving Mutual Week, if it does survive for another season, without a Broadway stand.

The Columbia, from a picturesque standpoint, rates with the current generation of burlesque followers in a measure with the Fox, New York, in a previous generation. Graduates from Miner's gaining their place in the theatrical area later is more or less ancient history. When the Columbia passes to be renovated for RKO, it will have practically rounded out 22 years as a burlesque stand, the first of only one in the city.

Built in 1908 when Sam Scribner and J. Herbert Mack had formed the Columbia wheel to buck the Empire (Western) wheel, which was viciously had the burlesque field sewed up, the house was figured as a symbol of success for the Columbia. Through the strategy of Scribner and Mack bringing Broadway to Broadway, the house had its effect in the burlesque world. Behman interests and gaining what was then considered the most lucrative spots for burlesque, including Star and Gayety theatres. Both had previously played Empire Circuit but had been evicted by Scribner, convinced that Scribner and Mack meant business. During its 22 years of operation, the house has served as an incubator for talented artists who later graduated to stardom and with many still around.

J. Herbert Mack, president of Columbia Amusement Company, was first manager of the house, relinquishing the post later to Fred McCloy, now press representative of the Mutual Week. In the early career of the house McCloy, as press agent, induced many editors to recognize burlesque. When McCloy departed to accept present post he was succeeded by Bill Turner, who stuck until the dissolution of the Columbia wheel two years ago. When the house was taken over by Turner, he read, who now owns it, Michael Joyce, former assistant general manager of Columbia Wheel, became its house manager and was held that assignment up to now.

"Night Club Girls" holding the stage for the current week is likeable as the Mutuals, but with nothing extraordinary in the comedy division but depending entirely upon fast dancing numbers of the chorus and the strip downs of the female principals in the teasers to get it across. The Mutuals, Fred and Freddy Walker, comica, have their provoking moments, but too widely held to mean anything. The dancing juve, spots a couple of good dancing specialties, especially the "Honey" dance by Julie Paulsen. Jessie McDonald, Ray, and John, Ian Fernald are the remaining trio of principals contesting to outwiggle the other and get the best of the better on the take off stuff. Most of the latter gets over. A side from this just another Mutual. Edba.

IRVING PLACE, N. Y. (STOCK)

"High Life," current stock bill, at this former downtown Mutual stand, shapes up as a li-y entertainment, less dirt than usual and with comica getting laughs legitimately rather than resorting heavily to the rough stuff. Sides are good, of course, but not of the offensive quality that has seemingly done great damage to burlesque.

But Harley Burns, Mutual producer, is operating the stock and tops his wheel efforts with the resolute group of 15 principals and 26 chorists. Burns is reported taking the plunge on a heavy nut to find out if 14th street is washed up on burlesque or not. So far the stock is reported to have had encouraging patronage these five weeks in. It had a packed house last Thursday night when reviewed.

The comedy division is equally divided between Harry "Hello Hello" Fields, "Honey" (Weber) Wilson, both recruited from wheel shows winding up ahead of season; Johnny Weber and his comedy partner. The latter brace are holdovers from the miniature stock troupe that had been flanking the wheel shows at the Irving Place for some time up earlier in season. Weber, veteran Dutch comic, and McAllister team throughout with Fields and Wilson working individually in their own comedy scenes. The foursome of comica gives all ample chance to get laughs, but the sides are on the stage too much, but rather

concentrating on their allotted bits and getting good results.

The female contingent is headed by La Villa Maye, featured soub, with Peggy Reynolds, runner up as other soub. Mildred Cozierre handles the character roles in scenes and does it well, while Isabelle Lorie, Sally Swan, Dolly Davis, Elaine Cullerton and Ann Anderson, a quintet of ingenue soub, all going for semi-strips and alternating as number leaders.

Weber and McAllister get first crack at comedy with knockabout and eye rousing stuff reminiscent of Weber and Fields, but still good for laughs on 14th street. Harry Fields, doing his familiar "Hebe," is spotted in an East Side bit that gets over and tops this later with a hoophead characterization supported by Mildred Cozierre, with both grabbing plenty of laughs through extravagant chatter. Wilson, doing semi-tramp, gets his inning in a convict bit, behind the bars and yelling for women and getting everything else but. All the scenes are burlesque familiar, but get over with a treatment and manipulation rather than newness.

La Villa Maye spots two special-features in her act, starting with attendant teaser stuff and keeping the boys out front interested until reaching the permissible stripdown and then the boys get over, too, in several runway numbers and also goes for the peel off. Sally Reynolds, doing a semi-tramp, also tempo for her numbers that eclipsed the others, while Dolly Davis and Isabelle Lorie were as dynamic in delivery as their predecessor.

In contrast to usual burlesque routine, the show is evenly proportioned as to comedy scenes and numbers in both parts rather than making the second act heavy with comedy as most of the wheel shows do.

The chorus, shapely and lookers, is a fine average for burlesque and work with commendable animation. Scenic equipment and costumes look fresh and the house usually relies of a customer's cupboard which most all around have been going for. An all around good show for burlesque with more fun, less dirt and plenty of peppy numbers to keep it moving at a good pace throughout. Edba.

LEE HICKMAN HELD UP; LOSES MONEY, JEWELRY

Lee Hickman, comic with "Gay Parade," is nursing bad lamps and a swollen jaw as result of combat with a couple of holdup men while the show was playing Jamaica, L. I. last week.

Hickman, whose home is in Jamaica, was waylaid on the way home, losing \$2,500 cash, diamond ring and a diamond bracelet.

Police investigating the robbery figure it was a tipoff job, since Hickman has been known to carry large sums of money. Hickman explained to the cops that he had withdrawn the money from the bank Saturday and intended to invest the amount in a business venture Monday. The money was in a money belt.

He's still with the show, doing his stuff behind smoked glasses.

Rotating Stocks

Stock burlesque relighted the Opera House, Bayonne, N. J., this week, with Joe Hurtig operating.

House stock doing a rotary alternate arrangement with the stock at the Playhouse, Passaic, N. J., operated by same interests.

Bayonne company includes Jack Larout, Al Pherry, Frank Anderson, Betty Lee June, Gertrude Forman, Lew Harris, Frank Scannell, Virginia Wheeler, Vera Walton and Lucille Regan.

On the shifting of the above company from the Playhouse, Passaic, where it formerly held forth, the new company spotted at latter house includes Hal Rathbone, Eugene Miller, Harry Cornell, Billy Leonard, Jean Bodine, Helen Morgan, Alma Montague and Jean Gardner.

Both stocks will alternate weekly between both houses.

From Film to Stock

Oxford at State and Flatbush, Brooklyn, will go burlesque stock this month.

There has been playing pictures.

GARRICK ON 35TH GOES STOCK BURLESQUE

Garrick theatre, 35th street and 34th avenue, New York, will light up with burlesque for the first time in 10 years, when Jerome Rosenberg opens his stock company at the house March 22. Rosenberg formerly managed the Columbia. Garrick is now being renovated for the management, who plan a three-day policy with a morning matinee and evening performance.

The Garrick has tried everything, and nothing seems to draw 'em to the now isolated theatrical spot. It even tried burlesque before, playing the old American circuit shows. When the cops made a raid, burlesque stopped. This was in 1916.

And it was the Rosenberg brothers who were operating the house. Slim Williams, old wheel manager, was pinched with Jerome, and it is recalled that Slim carried the ticket box along with him to the coop. When the came came up in the old Yorkville court it was dismissed.

COLUMBIA'S FINISH WITH BURLESQUE MARCH 29

Curtain for the Columbia, New York, March 29.

The house closes to permit remodeling to become a picture grind.

No invitations have been sent out for a gala blowout in farewell to the burlesque regime.

The Columbia opened as a burlesque house 22 years ago.

Girls Missed Tip to Tone Down, Passaic Sloughed

Stock burlesque resumed at the Playhouse, Passaic, N. J., last week following a three day shutdown after being sloughed the previous Saturday night by Police Commissioner Ben F. Turner.

The stock had been in three weeks and Turner's visitation was prompted by numerous complaints of dirt and undecorous angle. Turner and several of his aides entered the theatre and were spotted by the door man who warned the comers to hold up, but didn't tip the girls. Half way through the show, one of the runway soub, did a peel off teaser, to trunks and transparent brassiere which was the cue to top back stage and order the curtain down while the audience dismissed. A packed house was in and refunds were made when the mob, dubious about reopening of the stock, refused to take rain checks. No arrests were made.

Joe Hurtig, manager of the house and interested in operation of the stock, was called to the police station by Commissioner Turner's office later and upon agreement to tone down the shows and dress the females, was permitted to reopen in midweek.

Since the change business has dropped off.

Montreal Raids Mutual; 16 Girls, Bailed, Resume

Montreal, March 18.

Sixteen girls of "Jazztime Revue" Mutual burlesque show running at Gayety, were taken by the police when theatre was raided this week and were later released on bail. Show held up for one evening but resumed next day and has been a week of week without interference. Police claimed show immoral, but action is seen a political move in view of municipal elections to be held April 7.

125th St. Stays Stock

Proposed change of the New 125th Street from stock burlesque to picture policy was called off last week policy house continuing stock indefinitely.

A sleaz of old business for several weeks is reported as having prompted the idea of a change. A flurry of business changed the management's mind again.

Holding the Bag

Stock burlesque at the Lyric, Hoboken, N. J., folded last week. Cast and chorus were left holding the bag for salaries.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

"Petitcoat Influence," by F. Neil Grant, is the Repertory Players' last effort to get on the map. Sunday night performance at the Strand, with Diana Wynne, Dorothy Black and Frank Albany cast.

Rachin's "hebre," in the original French, is an experiment by the arts. Sybil Thordike to star, with producer Alice Gachet.

"I Pronounce Them," divorce play by the late Woodbine Willie, East End preacher, current at the Everyman.

Divorce suit filed by Isabel Dornay, former vaude star, was dismissed. Milie Legarde, one-time musical player, was cited without success.

Major Ian Bullough, former husband of Lily Elsie, actress, about to get married for the third time.

Lizza Annandall one-time opera star, in the workhouse.

Squawks raised here over the British film, "The Great Dictator," from London correspondents who said the film version had been cut to duck the rougher parts. An announcement by Wardour, controlling British rights of the fight, to show the complete film will be shown very here.

Rosita Filippi, 64, one-time famous actress, died last night in "Ivory Door" at the Haymarket last year.

Regional broadcasting as a permanent feature of British radio was announced. Ten cent sets will now have choice of two opposite types of program.

Fred Barnes, vaude player, got fined for going to sleep and not paying the taxi driver.

Full cast for Drury Lane version of "The Merchant of Venice" is Dennis King, Arthur Wontner, Marie New, Gene Gerrard, Desirée Ellinger, Adrienne Brune, Moya Nugent, Louis Ercot, Raymond Newell and Jack Livesey.

"Daily Mail" has started two color printing on the front page. Uses the red for edition heading and small out in the top ad. Puts the ad price up accordingly.

NEW YORK

Virginia Myers, 22, dancer and singer married to Edward R. Downs, 28, of "Street Scene."

Lee Hickman, 23, natural burlesque comedian, hustled into a sedan by two men, while on his way home, and relieved of \$2,500 cash and a diamond ring valued at \$850. After the car had gone off, Hickman was thrown out. The \$2,500 cash was carried by him in a chamois bag around his neck.

Mildred Mandell, 23, maiden name Kelly and former show girl, charged her ex-husband Alfred H. Mandell with non-support and abandonment in her separation suit. She claimed he left her in 1928.

Irene Bordoni secured an injunction in the New York supreme court restraining E. Ray Goets from continuing his divorce suit against her.

Soub's Comeback

La Villa Maye, forced to withdraw from burlesque earlier in season after undergoing several operations through which she lost much weight is doing a comeback with the stock at Irving Place, New York. Miss Maye was married by Charles (Tramp) McNally in "Puss Puss" (Mutual) last fall and had been with the show when forced to undergo the series of operations.

Split Week Shows

Stock burlesque supplants vaudeville at the Central, Woodridge, N. J. March 31. Al. Selig has the house. Company includes Ned (Happy) Fay, Edna Lawrence, Maxine Devaux, Tom Williams, Ned Kane, Adrian Duff, Rudy Beyers, Elaine Hill, Deborah Hyde, Frank Keeler and 14 chorists.

Semi-weekly change policy.

Pateron's Stock

Stock burlesque supplants Mutual show at the Orpheum, Pateron, N. J., March 30 with Billy (Beat Trust) Watson operating.

Injunction upheld the Chicago divorce which Miss Bordoni recently secured against Goetz. On the ground that the theatrical producer was married from re-marrying by his former wife's divorce.

Mrs. Natalie Chadwick, former show girl, pleaded guilty to the charge of grand larceny brought against her by Pollu Lux, also a show Polles girl. Mrs. Chadwick, while in her husband's home, had sold \$10,000 worth of furniture for \$800, and had two vans cart the furniture away.

Valerie Ramiere, show girl in "International Revue," fainted as she was leaving the stage of the Manhattan Grand larceny and injuring a vertebra in the fall. An understudy went on in place of Miss Valerie, who was recently voted the most beautiful girl in America by American Legion artists.

Ramona Gils, adagio dancer, charged Joseph Buckley with robbing her apartment. Miss Gils stated she was robbed of her jewelry and dancing partner, found Buckley in her apartment when they returned home and vanquished him.

Marguerite Volavay, concert pianist, was awarded \$24,000 from the T. for her divorce from Miss Volavay, who was awarded \$50,000 from her in May, 1924, a finger of her left hand was crushed in a door of the 15th Avenue Elevator.

Justina Hansen's verdict for \$17,500 damages against the Hotel Lincoln for having scalded herself with hot water while taking a bath, was awarded by Justice George H. Taylor, Jr., of the Supreme Court, and a new trial ordered. The jury presented the awarding her the verdict was unnecessarily influenced by her comeliness. The verdict was for \$250,000 for disfigurement.

Lighthouse Players, group of blind actors and actresses, made their seventh annual appearance on Broadway at the Booth theatre March 19. They presented three one-act plays, and worked as naturally as though possessing sight.

A group of New York University students created a riot at the Paramount, New York, during the midnight performance March 13. Of 19 youths were arrested and lodged in the West 47th street station. They were also charged with rioting and disturbing the peace with the ushers and running up and down the aisles.

Nettette Guilford-Rosen, of the Metropolitan Opera, filed a voluntary petition in bankruptcy, listing liabilities of \$25,000 and no assets. Richard William Lehne, director of the Harrington National, formerly husband of Gladys Frazin, actress, was re-married to his first wife, Frances Lehne, who is a social registerite. Miss Frazin while the latter was married to Lehne was divorced from her last Sept. 1.

John Cuomo, property man at Pathe's Manhattan Studio, testified during an inquiry before Chief Magistrate William McAdoo that during the fire in the studio in December, where 11 lives were lost, the emergency hose system in the plant refused to work. He stated it produced a stream of water only two feet long.

Robert Brinkley, 73, father of Nell Brinkley, artist, died suddenly, March 12, in Orlando, Fla.

International commercial broadcasting on the weekly basis will be inaugurated April 6. Canadian Pacific Railway behind the programs, will be broadcast from Toronto to WJZ, New York City. Program will be heard Tuesday and Sunday evenings.

Four young men held up the guests in Forstner's Inn, Eastchester, road, Bronx, who lined up all the guests and the waiters and relieved them of \$1,000.

By Tuesday Charlotte Fiscal Leslay, claiming to be Abe Erlanger's daughter, and claiming part of a \$75,000,000 estate, will be shown cause why her objections to the probate of the will should not be denied. Order was obtained from Surrogate Foley by the heirs to Erlanger's estate and was served on C. D. Steuer, counsel for Miss Leslay.

Mrs. Natalie Chadwick, former show girl, was sentenced to serve from two and a half to five years in Auburn, N. Y., prison for burglary. She stands charged with \$110,000.

(Continued on page 54)

B'way Nite Clubs Just Ain't Now; Even 'the Hangouts' Had to Fold

Broadway has turned stool! This does not relate to the pigeon, but to the Main Stem night clubs, which have been virtually run off the Artery map by soda fountains and luncheonettes.

More drug stores are catering to night club fans after midnight than ever before. Many of the quick lunch counters operating after 1 a. m. get the stay-out-lates, who chin and exchange the gossip.

Instead of a ring-side table, east of the mob occupy stools, looking at themselves in a mirror, rather than at a floor show. Most any soda fountain, in town is doing more business than the night club.

The middle-class, now non-concort clubs, have in the past year evolved into asylums for the proletariat. Whereas they once catered to the middle-class, they now cater to a few suckers; the prevailing patronage is sold declassé. The big spenders of old are a deceased entity.

The life of a Broadway night club is now as precarious as tomorrow with a Chicago gangster. Each renegade has its heyday and then is put "on the spot."

The fact that two genuine night retreats are closed at this time of year, which formerly was peak in night club trade, presents the most extraordinary change in nocturnal activity today.

Top class business is now being done by the Central Park Casino, which weathered the migration of patrons to Florida, but an inspection of its environs reveals more of them back, for there are more sun-tanned habitués ransied here than elsewhere.

The Lido and Montmartre are still extant, although they have been wallowed and buffeted as never before. Both were virtually deserted when visited, but the proprietors concur in that week-ends take care of the overland.

Bravely enough, the Silver Slipper, always a stronghold because of its scenic views, has attempted a respite to Florida, but its tremendously large floor, show with 12 principals and a chorus of 14 are operating the fulltime. Business was falling off successively visits here.

Advertised and exploited by radio, magazine and newspaper, the non-concort clubs are enjoying a prosperous, though undistinctive revival. The "big" night club, the Chester and Jersey regions are among the highly respected locales patronizing them.

It is not unusual to see a young man with tattoo marks on the backs of his hands, decorating a bottle of gin for the girl friend in greasy taffeta. All of the non-concort entrepreneurs are hopeful of combating summer, to the finish.

Viewed generally, the whole Broadway night club industry could be cornered for a bagful of slugs. Even the hangouts for the regular bunch have been obliged to close.

Buddy Lewis Lived with 14-Yr-Old Runaway Girl

Raymond (Buddy) Lewis, 30, 156 West 45th street, who is said to conduct the Pranna Studio, 146 West 45th street, school of dramatics, was before Magistrate M. K. Kinlry in West Side Court on a statutory charge and held in \$1,500 bail for further hearing.

Lewis was arrested in his studio by Joseph McCarthy, the chief of the Children's Society. Later Lorraine Siegel, 14, dancer, and a runaway from her home in Boston, was taken into custody on a charge of juvenile delinquency.

McCarthy received an anonymous tip the Siegel girl could be found at the 45th street studio. He went there and questioned the girl, resulting in the interrogation the Siegel girl entered the place. The agent learned that the girl had left home about four months ago.

Shortly after her arrival in New York she met Lewis and went to live with him at 156 West 45th street. Lewis, McCarthy said, admitted he had been married and said the only reason he brought her to his home was that he was sorry for her as she had no money or place to stay. He denied he had attacked her. The girl's mother, Josephine, has been notified and will take charge of her daughter.

BANG UP ROBBER

Adagio Dancers Find One in Their Apartment

Ramona and Chelso Gila, adagio dancers appearing at Janssen's Hoffbrau, captured an alleged burglar in their apartment when they returned early in the morning to their home. The intruder gave his name as Joseph Buckley, 24, ironworker.

Buckley was arraigned in West Side Court before Magistrate Richard F. McKinlry on the charge of burglary. He entered a tentative plea of not guilty. No bail was set by the court because Buckley had been arrested on a former occasion. Mrs. Gila is 19 and pretty. She was the first to step into the apartment. She noticed a flashlight in her bedroom and whispered to her husband. Both seized the intruder. Mrs. Gila got a flatiron in the kitchen and returned to where her husband was dragging Buckley.

A few well-aimed blows with the flatiron had him yelling "quits." Patrolman Harry Nichols of the West 47th Street Station arrived with his drawn gun, but there was no further need for force.

Nichols found on Buckley a set of amber beads and a purse belonging to Mrs. Gila.

INVESTIGATION OF L. A. MIXED DANCEHALLS OFF

Los Angeles, March 18. With Mark Pierce, Los Angeles police commissioner, resigning, and the downtown police precincts undergoing reorganization, the threatened investigation of local dance halls bled up.

For some time the police commissioners have been trying to figure a way to cut the mixing of white girl taxi dancers and Filipinos in the downtown dance halls. Some time ago they held a meeting with the dance hall owners, and some of the girls were questioned. None of them saw any reason why they shouldn't make dough by dancing with the Filipinos. Dance hall owners said the Filipinos were their best customers, and if excluded the white dance halls would have to close.

Nothing was done by the commissioners until the recent race riots in which Filipinos figured.

PROTECTING PANSY BAD

Cops Back in Uniform—McQuillan-Houghton Step Up

Patrolmen Charles McQuillan and Francis Houghton of the West 47th street station have been assigned to do plainclothes work on the staff of Captain Lou. Dittman of West 47th street.

McQuillan and Houghton succeed Tommy Ward and George Meyers, who held the detail for more than two years. Rounding up pervers is a special phase of their work.

Ward and Meyers "bagged" more than two hundred during the time they held the assignment. They were given the gate recently when a defendant testified that Ward had supplied him a phony name when he was arrested in Loew's New York Roof.

Purpose of supplying the spurious name was to deceive the newspapers so that the real identity of a prominent defendant would not become known. The Grand Jury investigating the matter, Ward and Meyers were quickly changed to Brooklyn in uniform.

Judge Goldsmith Reinstated

Albany, N. Y., March 18. Court of Appeals today reversed the lower court which dismissed New York City municipal court judges, appointed in error the lower court decided. Judge Goldsmith reinstated. Frederick E. Goldsmith, the theatrical attorney.

Emphatic!

New York agent who furnishes girl entertainers got a call for a flock of them for a joint in Pennsylvania. Not knowing the owner of the place, wrote the local chief of police, in accordance with the regulations of the License Bureau here. He closed his letter with the question: "Is this a safe place to send respectable girl entertainers?"

Chief's answer was an eloquent "NO" written in big letters across the bottom of the letter which he returned.

SHOW FOLK DESERTING HOTELS IN CHI. LOOP

Chicago, March 18. Loop hotels have been forsaken by theatrical folks. The Sherman, Morrison, Congress, City Hall Square, Lorraine and Grant, that were once mobbed by showbiz haven't 25 performers beneath their roofs today. Actors have discovered they can live outside the Loop cheaper.

One showbizster, McCormick, located just outside the Loop, with 600 new rooms, is making a strong drive for show business. Sending a representative as far as Pittsburgh, Detroit, Cleveland, St. Louis and Kansas City to get theatrical folk. His house is an apartment folk with the first 10 floors of apartments and the next regular hotel rooms.

Other nearby houses, just as new and offering home comforts, are also reaching for the new biz.

Actor-Addict Pinched

Charged with possessing half an ounce of heroin, William Burton, 39, actor, was arraigned in West Side Court before Magistrate Richard F. McKinlry. He offered a plea of not guilty and waived examination, being held without bail for trial in the Court of Special Sessions.

Detectives Pat Monahan and Daniel Christ of the Narcotics Division at Headquarters arrested Burton at 64th street and Broadway. The detectives stated that they had trailed him for several blocks. A search of his pockets disclosed the contraband.

Sleuths said that Burton admitted he was an addict. He is alleged to have acquired the habit seven months ago. He said he was married to a show girl who is now in Florida.

Inaccurate Biographies

George Bancroft

By Claude Binyon

Hollywood, March 15. George (Sneepan) Bancroft, a sweet guy after a shave, was born in Philadelphia under the name of Sardy (Chuckles) MacTavish. His change of name was a political move, as one of our residents had ruled out of store teeth in a mess of butterscotch.

Sneepan's parents soon abandoned efforts to line him up with some good Y. M. C. A. branch. On his third birthday he kid threw watermelon at the chicken his father had been saving for the annual visit of Aunt Nellie from Chortling Creek. The chicken passed away.

Mr. Bancroft was indignant. "I'll tell your father," she threatened. Sneepan laughed in his boyish way. "Go ahead," he said, "and I'll throw the piano at him."

After a swift swing through a circuit of Philadelphia schools and a short stretch in Tomes Institute at Port Deposit, Sneepan decided to join the navy and meet some gals. He started as apprentice boy aboard the "Constellation" and spent long hours imitating Joan Lowell into the intricacies of puppy affection. Later Miss Lowell wrote a book about his squiggling, Bancroft, for obvious reasons, under the name of Corey Ford.

Talked Back to Dewey

The Spanish-American tete-a-tete found Sneepan serving under Admiral Dewey. In the heat of one

Parisian A. K. Dough Dames With Their Mush Changeable Gigolos

BUS FARES SLASHED

Greyhound Chicago Trip Cut to \$15—Competition Tells

Bus competition is getting so hot in New York that fare slashes are now in vogue to cop the biz. Greyhound line last week put the tariff for the Chicago trip at \$15. The \$16 tax to Detroit was cut to \$13. To El Paso and back the reduction was from \$55.00 to \$47.00. The Hot Springs rate was chopped from \$34.25 to \$26.25. To Indianapolis, Ind., a three dollar knifing sent it from \$18 to \$15 and from N. Y. to Jacksonville, Fla., the \$25 rate was clipped to \$20.

Some reduction in Los Angeles round trip. Formerly \$70 it is now \$51.50 by the Greyhound line. Going south to St. Petersburg, Fla., the \$31.95 rate was changed to \$26.95.

SPURNED BY SWEETIE, DANCER TRIES IODINE

Sobbing that she had been spurned by her sweetheart and that she desired to end her life, Jewell De Witt, 35, a dancer, stopping at the Times Square Hotel, drank a quantity of iodine in her room. She was removed to Bellevue Hospital, where doctors stated her condition is bad.

Mrs. De Witt registered at the hotel the previous night from Chicago. John Bryan, house detective, was passing her room when he heard the dancer sobbing. He rapped on the door and getting no response he realized that something had occurred. He sent for the maid and she entered.

Mrs. De Witt was lying in bed. Her lips were seared from the acid. A small vial was on a table nearby. There was also a letter addressed to "George Cote," whom the dancer told Bryan was her sweetheart.

Dr. Arthur Berger, hotel physician, and Bryan gave Mrs. De Witt an emetic that helped her. The letter stated that Mrs. De Witt was anxious to see her sweetheart. He depended upon you above all others to stick by me. Now that you have spurned me there is nothing further for me to live for," Bryan quotes the letter as reading.

Paris, March 10.

The stage-door Johnny and the matinee Fannie have nothing on one of Paris' oldest institutions, the ga-ga gigolo gee-gee. She's the a.k. filly who's a sapsdillo for the joyous jigs. The oblique-sideburned Argentinians are the type who toil not; their existence looks soft.

The ga-ga goofs who spend their Babbitt's boodle on the decorative males are, in sectors, the backbone of certain enterprises catering to the public. That covers lots of territory, ranging from nite clubs to jollifiers (ritz for bauble-peddlers), buying everything from babbles to baubles for their parroted males.

Great system here in the nite joints for the mutual convenience of the jigs and the old gals. The matinee hotel spots 'em a mile off and out of the tri-bail crowd the "addition" (check) until they scam. In the outer foyer, the gal in the meantime has had a chance to slip a b.r. to the subsidized male or just matter-of-factly "hang keep in circulation" (check) until they scam. In the outer foyer, the gal in the meantime has had a chance to slip a b.r. to the subsidized male or just matter-of-factly "hang keep in circulation" (check) until they scam.

The jigs are temperamental as primas. It's not gigolically fashionable for any self-respecting jig to be hooked up too long with one partner. They change their circulation, and keep 'em changing; sort of an inverse jig-fattery to their ego to prove in demand. That goes for the real high-class jig. The ordinary cabaret tache hoover who just takes any molli for a crawl or a creep is just a smallie.

Some of the jigs have been fluctuating up and down, quite a few, times of late. One month they're jiffing on 12-cylinders; soon after they're down to earth with the rest of the mob in the pop-priced Montmartre section. Especially now with the monied manna hanging with their spouses either in Egypt or on the Riviera or just forced to behave because of the market and the carmarket, the remittance.

A jig's no cheap toy for a heavy-weight trail.

Dressmaker Assaulted by Nanette Fresnoed, Dancer

Nanette Fresnoed, 25, Argentine dancer, wife of Oswaldo Fresnoed, 66 West 53d st. was fined \$5 in West Side Court on the charge of disorderly conduct. The dancer was haled to court on a summons procured by Jeanette Rose, 65th customer in theatrical dresses, 3515 5th ave., Astoria.

Mrs. Fresnoed paid the fine. She denied the charge that she assaulted the dressmaker. The latter asserted that Mrs. Fresnoed and her husband each ordered an Argentine dancing costume.

Miss Rose stated that the dancers were pleased with the costumes. When they were completed she took them to their apartment. In the apartment at the time she saw several others of a cast that is rehearsing with them.

Mrs. Fresnoed, she said, was pleased with her husband's costume but made some complaint about the dress. The complainant asserted that Mrs. Fresnoed offered her a price for the costume, but declined to take the dress. Mrs. Rose declined the offer. She said she started out of the apartment Mrs. Fresnoed struck her and tore the garment. She stated that the eye-witnesses failed to assist her. She brought the garments to court.

Mrs. Fresnoed denied the charge.

CANZONERI IN FORM, TRIMS STAN LOAYZA

By JACK PALASKI

Card at the Garden did not look hot on paper, and it was just a fair evening of boxing before a middling crowd. Lightweights performed, none with a real wallop. For the main event they tossed in Tony Canzoneri and Stanislaus Loayza, the pug from Chile, who has been fighting in wind-ups for years. Canzoneri won, easily showing excellent form and condition.

Match was made because on a previous meeting the decision to Tony was questioned. That was in Chicago. It was one of those put-chaire reported round by round in favor of Loayza, with the flash at the finish, "Canzoneri wins."

No question which was the best man this time. In the fifth round the little Brooklyn wop staggered Loayza. That was within the first minute. Tony either couldn't or wouldn't put the Chilean down. He has been said before that Tony cases up on opponents whom he is besting. Stan's best round was the fourth. He elected to stand up for time, and connected with hooks that may have worried the former featherweight champ. Loayza has a rep for putting up excellent boxing exhibitions. He was always walking in, and he took plenty of punishment.

In the later rounds Tony made a fool out of the Chilean, making him miss repeatedly and stopping many blows with his gloves. He crouched over with Loayza and belted him in the mid-section. Often he would even make right tap leads. Often, again, he would twist himself free from under Stan's crouch, and the customers laughed. If the Chicago thing was as close as they say, then Canzoneri had one of his bad nights, for one Friday he was far the better man.

Semi-final was interesting, bring-

Nude Photos

Latest attention nabber devised by Times Square's competing haberdasheries is nude photos of Broadway show girls amongst the dry goods in the windows.

Pictures are deftly spotted so that the shirts and ties on display will not be overlooked by the boys who gape.

ing together Sammy Dorfman and Irish Jackie Pilkington, whom they said was quite a bit thrower. That's just about it. He threw both hands at Sammy in the first round as though he was going to chase him through the ropes. After that he slowed down, and young Dorfman started to pile up a long lead.

Old Gym Chums

Fact is these two fellows have boxed in the gym many, many times. Sammy knew his Jackie, and he knew he could outsmart and outbox him. If Dorfman could wallop he would be up in the big money—and isn't doing so badly at that. With Pilkington it was a sort of act, though there is no doubt that Jackie wanted to put the bee on the boy friend because it would have made quite a rep for him.

Charley Rosen met a tartar in Vincent Sireci in the first ten rounds. They had met before with Rosen the winner. Sireci has learned something since then and looked to be the harder hitter. Within the first 15 seconds he clipped Rosen on the chin and tilted him over. Charley arose at once, and they went at it hammer and tongs. Rosen's left side was raw from the many right wallops to the kidney region, seemingly unable to protect himself. Sireci had had an advantage in reach, and used it. Crowd called for a draw, but Sireci won the decision, which was correct.

FRESH STUDENTS

Court Lenient with N. Y. U. Crashers of Paramount Theatre

"The fact that I don't want to mar your records in case some of you might be studying law. You certainly would not pass the character committee if found guilty." So said Magistrate Richard P. McKinry to 19 students of New York University (freshmen) who had crashed their way into the Paramount theatre.

The defendants spent the night in West 47th street station house after their arrest. Some escaped in the theatre following the concerted rush. They had been to a freshmen dinner, they said.

They did a snake dance up Broadway, arriving at the Paramount theatre, they rushed past an

Cauliflower Angeling Percent Lower Than Stage Bankrolling

usher and fled for seats. Some excitement was occasioned, Louis Nye, assistant manager, notified Patrolman William Shields of West 47th street station, and 19 were corralled.

In court, they pleaded guilty. The court withdrew their pleas. He discharged them with a reprimand. In court were the rest of the students who escaped the cops in the theatre.

Parents of the students were in court and told Assistant District Attorney Max Weider they would "take care of the situation."

Like the theatre biz, the fight racket has its angels. The money lads on the pugilistic street drop pay fat kicks on occasions which compare quite favorably with the dough box by floppo shows. One difference between the two, however, gives a slight edge to the theatre boys. That is that many a boxer is kept alive through hobby money. In one case it amounted to nearly \$60,000.

But in either case so far as success goes the millionaire beginning from Park Avenue in the fight game has yet to make a grade for himself in the mit game.

Several of the dough boys have tried it and are still busts, although their proteges are still running around for a better start in the fight game. He is Dan Carroll, manager of James Maloney, Boston heavy. Carroll was a cop during the Boston police strike of 1922 that brought national attention to Calvin Coolidge.

Gallo is an Italian and one of the richest contractors in Queens. Technically, he hasn't fopped yet. Nevertheless, he paid \$10,000 for the rights to an Italian heavy, Salvatore, to fight Matt Gallagher. He got stuck on the eve of battle. Gallo bought the boy from Joe Woodman and Joe Lawrence.

Boston Cop a Winner

There's a manager who became a millionaire in a near millionnaire fight. He is Dan Carroll, manager of James Maloney, Boston heavy. Carroll was a cop during the Boston police strike of 1922 that brought national attention to Calvin Coolidge.

Bernard Gimbel, the department store magnate, was among the first owners of Pauline Uscudun, but got stuck on the managerial end, and Al Mayer, Bertie Perry and a man named Arthus took hold of the fellow. Controversy broke out and Uscudun may soon be managed by Billy Gibson.

Ed Stevens made millions in the plumbing line in Chicago. He tried to manage Otto von Porat, which tells its own story.

Walter P. Chrysler, the auto king, brought out Knute Hansen, Danish heavy, only to slip the bird to Billy Gibson, professional pugilist.

Ed Hutton is the Philadelphia millionaire responsible for ring recognition being given to Roy Wallace, Cleveland light heavy—and nothing sensational has happened.

Biddle is the millionaire who brought on Rene de Vos, Belgian middleweight. He got him from Lew Eustein, only to have Ace Hudkins take the Belgian's measure.

De Vos now is unheard of and unsung. Biddle, according to inside info, dropped more than 50 grand on de Vos.

The interest in managing boxers has grown among the millionaires, and these same men are still interested in some way or another in the game through proteges. An extent to which this interest lies is evidenced in that it has even reached the diplomatic circle. There's an Argentine heavy who is managed by an attaché of that country's consulate in New York. The fighter's name is Rand Bianchi.

Angeling a fight means literally supporting him until a game makes some returns. In the cases enumerated there hasn't been any so far.

Schireson License Revoked

Chicago, March 18. State of Illinois has officially revoked the license of Dr. Henry J. Schireson, plastic surgeon.

Revocation action was based upon recommendation of state medical committee, which found Schireson was "guilty of fraud in obtaining the license, and of gross malpractice."

Next to the stage door of the Palace Theatre, the new home of

MRS. GERSON'S GRILL

After 11 Years on Broadway

'ROUND THE SQUARE

A story was sent out of Chicago that Maurice Chevalier received \$1,000 from B. & K. for a single appearance at McVicker's for singing a couple of songs. The boy was sent to the Palace & K. K. K. office for Chevalier's hospital, Dispensaire Maurice Chevalier, in Paris, as a contribution and not as stage compensation.

Color of the Big City

A juvenile band of three pieces is supplying music nightly, on the fly, to Broadway pedestrians.

Trios are young boys not yet in their teens. One plays the violin, and the other two banjo and clarinet. Boys alternate music with magic doing a great disappearing act when cops show.

With a Sense of Humor

Racketeer with a sense of humor must be operating in Times Square. Has a gay way of going after dough by springing a form application for shares in what looks like a legit show company through the mail.

Application is unaccompanied by any letter of identification and includes a clause that if the company is not incorporated by April 1, the chump gets his dough back. Name of the company in the application is given as Stepping Stairs Corp.

Bad Accounts at Wrong Time

When a Times Square hotel recently turned over its long list of bad accounts to a lawyer for collection, it forgot to omit the names of guests still stopping there on the cuff.

As a result numerous guests, most of whom are pros without bookings, are being notified of impending court proceedings by the hotel which at the same time is permitting them to increase the cuff amount. The guests say they'd rather be sued than dispossessed.

Class French Cafe Folding

Marcell of Los Angeles, operating on 49th street, New York, for the past three years, is folding up next month. Class restaurant with french cuisine was badly located, too far from the tuxedo district. Marcell had a following among the film colony when operating on the coast.

Marcell is also half owner of Pierre's, ultra Park avenue restaurant with a clause giving him the right to take sole ownership when his partner opens the new Hotel Pierre at 6th avenue and 62nd street in September.

Loew's New York Lobby Pests

Lobbyists, hangers-on and sundry others continue to infest the lobby of Loew's New York, even though the "No loitering" signs have gone up all around the place. Loew tried for a time to discourage the loiterers by having porters around the place do the chasing, then gave that up for signs. Special cop may be the next step, it is understood.

Loew's New York, a grind, is unique as a lottering place. Formerly there was a large set of the main floor, 35 many sleepers and mashers started using the place that it was finally closed up entirely, the convenience angle for patrons going up the floor.

Inez Norton Unpaid

Dailies printed a story last week that Inez Norton, prominent in the Arnold Rothstein case, has been paid the first installment of a bequest by the slain gambler's executors. Truth is she has not received any money from that source. Not enough cash is on hand at this time for a pro rata division among the beneficiaries.

Miss Norton lost a \$20,000 life insurance policy made out to her by Rothstein, on a technicality. Her claim upon the estate is based on the disputed will of Rothstein, signed by him with an X as he lay dying in the Polyclinic hospital.

It was decided rather than involve the estate in litigation to make a settlement with Miss Norton. She is to receive \$20,000.

At Jackson Heights Monday Miss Norton opened in "Room 349," a meller based on the Rothstein murder, the room number being that of the one in the Park Central hotel that figured in the Rothstein killing.

Cops on Private Theatres

Coppers, both precinct men and those of the inspectors staff, are again checking up on the operations of the tiny theatres of Greenwich Village. Most of the small groups under police scrutiny are operating in non-licensed theatres which prohibits general sale of tickets to the public although most have been getting away with window sales without molestation from authorities until now.

Tip has gone out that the coppers are watching and the window sales have been stopped.

Some of the smart groups are working the subscription racket subterfuge of inducing the ticket purchaser into membership for the price of the tickets. It's the same gag which fight club operators worked around New York when boxing was taboo.

Teaching Those Chinese

Mel Lan-Fang, playing at the National, New York, with "China's Greatest Act" as his billing, should gradually learn all the local rackets if sticking long enough. It took a theatre concessionaire to tip him to one that's netting him run some extra dough.

Along with his props and shop stuff, Lan-Fang brought a flock of books with him. The books, printed in China, are the English version of info on Mel and the Chinese theatre. Books' intrinsic value is about \$2 each, duty bringing their cost to more. Lan-Fang was about to hand them out gratis over here when the concession kid stopped him.

Customers are going to get a kick enough out of the whole thing, of a deal the concessionaire made with Lan-Fang isn't known, but likely that by now "China's greatest act" has also learned something about that end of the biz.

NEW YORK THEATRES

BROCK FLEMINGTON Presents
Strictly Dishonorable
Comedy Hit by Preston Sturges
Directed by Anatole Pary & Al. Embert
AVON Theatre, 45th St. Dir. A.L. Embert
Eves 8:30. Mat. Wed. & Sat. 2:30
An average of 25 standees at every performance since the opening, Nov. 18, 1929

BELASCO Theatre, W. 44th St. Eves 8:40
Mat. Thurs. and Sat. 2:45

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

2ND YEAR IN NEW YORK CITY

STREET SCENE

Has moved from the PLAYHOUSE TO ANOTHER THEATRE
For further information see daily page
Eves. 8:40. Mat. Wed. and Sat. 2:30

GRACE GEORGE

In the St. John Ervine comedy

"FIRST MRS. FRASER"

With A. E. Matthews and Lawrence Greenish

PLAYHOUSE 430. Mat. Wed. & Sat. 2:30

Extra Matinee Every Thursday until June 15

THEATRE GUILD Presents

Opening Monday Eve. 8:30

A Month in the Country

By IVAN TURGENEV

GUILD Theatre, 52d St. W. of B'way

Eves. 8:30. Mat. Thurs. & Sat. 2:30

A THEATRE GUILD PRODUCTION

THE APPLE CART

Denard Shaw's Political Extravaganza

MARTIN BECK Theatre, W. 46th St. Eves 8:30. Mat. Thurs. & Sat. 2:30

GRETA GARBO TALKS

"ANNA CHRISTIE"

A Metro-Goldwyn Picture

ALL-TALKING

Based on the novel by Mrs. E. Nesbit. Play by Stansbury & Apollon

In Color Revue

CAPITOL Theatre, B'way 51st St.

ROXY 50th St. & 7th Ave. Dir. of R. Rothstein (ROXY)

Second Week of the Third Anniversary Program

William Fox Presents

ELINOR GUY'S First Talking Picture

"Such Men Are Dangerous"

With WARNER BAXTER

Anniversary Show. PAULine Freeman, in a Juvenile Garden. Roy Rynowich

Brilliant Array of Artists.

3 Warner Bros. & Vitaphone Hits!

SONG OF THE WEST

(IN TECHNICOLOR)

With John Boie, Vivienne Segal and Joe E. Brown

WARNER BROS. THEATRE

B'way and 52d Street

GEORGE ARLISS

In

"The Green Goddess"

Winter Garden—B'way & 50th St.

Valid the Best Picture of the Year!

GEORGE ARLISS

"DISRAELI"

CENTRAL THEATRE—B'way and 47th St.

Daily, 2:45-4:45-Sundays, 3-6-8:45

at the 3 Theatres

RKO THEATRES—LET'S GO!

B. F. KEITH'S PALACE 8WK/47th

AMATEUR THEATRE 4300

FANNIE BRICE

JAY C. FILLES—Rox's Littlest

AMATEUR THEATRE 4300

ALL COMPANY

RICARDO CORTES

R-KO PROCTORS 58th ST. NEAR

AVENUE

Wednesday to Friday, March 19 to 21

REBE DANIELS sings superbly in

"LOVE COMES ALONG"

Famous Radio Star—HELEN BURRIG

Frank Doran—Joe Daily & Co.

R-KO PROCTORS 86th ST. COR

AVENUE

Wednesday to Friday, March 19 to 21

REBE DANIELS sings superbly in

"LOVE COMES ALONG"

BEN POLLOCK & Orchestra

TWO ORCHESTRAS

Broadway Chatter

Doris Jay is headed for stock. Rubie Goldberg will shortly gage for Rusty Glickman's hobby is to reminisce about Park Ave. belles. Cedric drove back from Miami. Reetle Dean believes in spirit communion. Hanna Cass is angling for Europe. Kitty Gahagan used to usher at the Willis theatre, Bronx. Paula Sands has learned the cocom. Murray Stand back from the palm trees and hungry blondes. Barbara LaMae dying to sell her car. Harry Adler will go with Ted Healy's act. Dolly Gilbert has two more weeks on location here in "Whoopee." Nardya around the clubs, but no snail. Ben Barzube back after a stay down South. Jean Ackerman is back after long nights at Deauville in Miami Beach. They're at the Radio studios have to be heated each morning before a scene can be filmed. Betty Compson has the finest collection of Paisley shawls in the firm show. Lon Chaney manufactures his own false teeth for each character makeup. With Ben (Betts) Blue back in town, Charlie Morrison's worries are over again. Danny Simmons and Jack Curtis both on the "Bremen" which docked on the rebound last week. The "Bremen" is due for both that Hy Daab and Oscar Doob have different first names. Robert Betts, Columbia tenor, is a winner of the Juilliard Fellowship for Music. Kenyon Congdon, radio baritone, once worked for the Bethlehem Steel Co. They're calling Connie St. Claire "Cynthia" now. From burlesque to night clubs. Gibson Gowland dug diamonds in Africa to make enough money to come to act. Don Clarke, Metro working on his fourth gangster book in two years. Three of 'em published. Floor show from the Silver Slipper, New York, headed by Jimmy Carr's band, is going vaude. Rudy Widoefort who has a whole chapter in Rudy Valle's autobiography, hasn't read it yet. Katharine de Haas and Katherine Zimmerman, circling the globe, in Bombay. Lawrence, Fiferlik, replaces Al Andrews as head of the Camera-men's Union's house organ. Jack Pearl's everywhere telling gags and stories. Columnists take note. Jack Malloy, on the desk at the New York "American," brought Mrs. Malloy hither from Chi. Nat Pendleton, wrestler, has been engaged by Fox instead of Warners, as reported. Tess (Aunt Jemima) says she's having her name legally changed to the Z-4. Pearl, Eugene McGregor and George Woods have affiliated with Lou Irwin. Saranac ought to open a department for the care of the 47th street boys—they don't look well. Henri Bernhey, chef at Dave's Blue Room, has opened office as an agent. Two acts in action. Freeman Bernstein is now Commodore Bernstein, with a private yacht anchored off Miami Beach. The yacht's name is Calumet. Mike Mindlin, originator of the arty theatres, has sold his interest in the 15th Avenue Playhouse to R. Stanley Grooves, Jr. Since the big no received by an agent offering Argentina, \$3,600 weekly pool of all Lew Leslie notes, for vaudeville, no more offers. Bill Robinson left New York Thursday to open at the Golden Gate, San Francisco, today (Wednesday). He'll return via RKO. Louis McDermott, Public unit producer, has requested a berth on the coast as talker short director for Par. More actors and p. a.'s in the Chicago Club now. Herbert Rawlinson, Bill Gargan, Fred Howse are among the chess-bits. Hortense Schorr has broken the ice for film cartoon exploitation in Columbia's Disney drawings. On the third birthday of the Sardi restaurant which happened to be the date of Rene Carroll's birthday—the coat girl, only Broad-

way "characters" were invited for a free feed. Standout was that nobody made a speech. Gertrude Lawrence may return to England after the "International Review" closes, to clear up some personal matters. Harvey Gaul, drama critic of Pittsburgh "Post-Gazette," was in New York last week looking over new shows. George Mayer, firstnight champion, is away from Broadway for first time in 20 years. Vacationing in Honolulu. Harry Herschell's one-room studio in Chalmers Tower, with its painting and trappings is valued at \$100,000. Rosita and Ramon are going in the Central Park Casino, having completed at the Deauville, Miami Beach. Open March 24. Alice Joyce commutes between New York and Hollywood four times a week, and maintains a home, servants and car in each city. Nancy Dover was overlooked by Hollywood producers until picked up by Sam Harris and proved a hit in "Moon" at Milwaukee. Molly Dobson driving up Broadway on the left side of the street—an Irish lass with an American car and British traffic ideas! Constant and malignant "single," has quit the stage to open the Pearl-Anmold model frock place. Her partner is Ann H. Cohn (non-pro). E. Franklin Goldner, the volutunatous attorney, has his troubles, too. Constant and malignant either for Paul Whiteman or Larry Rich. Jerry Vogel's main passion is making it easier for crippled children and maintaining their charities to the hospitals yearly. Lynn Farnol and Bob Sisk quarreling in the "Tribune" over Hollywood or Broadway and which is worse. One of the Miami freaks was a Broadwayite who daily toured the beaches in riding boots but never sat on a horse. A guy trying to do a Rudy Vallee, just coming over the radio in the rear, sounds like Sir Jos. Gainsburg in his famous three keys at once. He is still Mr. Rose to Fannie Brack. Billy tried all manner of bribes to his stepchildren, who are very proper persons under their French guises. Theatre Assembly says it's not necessary to leave on the former Princess on West 38th street. No one seems to care excepting the Assembly. Dodge Sisters, who returned from Europe some time ago for a Shubert show, opened in vaude at Keith's Chester, New York, Saturday. Les Ambassadeurs, the Broadway nite place, closed Thursday, but previously the partners disagreed over the closing, bringing about a noisy verbal row. Benjie Mack, called by those with a sense of humor the biggest press agent on Broadway (she's at the Capitol) has taken off 31 pounds in the last two months. Frank Lecker, P. N. Waxman's staff, is one of the better known French translators along the Broadway aisle. He has several books to his credit. Jimmy Gillespie blew right back to Hollywood after making summer arrangements in the east for Paul Whiteman. Band will open at Pelham Heath in April. Fred and Max Lief, brothers, are at work on a new musical based on one of Mollere's plays. Max Lief, author of "Hangover," is at work on a new book. Herb B. B. N. publicist, had himself posed with a wire haired terrier as an exploitation photo for his new book. Both look okay. Strand theatre went very chop suey this week for "Son of the Gods" (W. B.). House staff doped up like mandarins and odor of burning incense. Broadwayite bought a parrot for his mother-in-law. After waiting a few days, he called at the house to learn her condition. They told him the parrot had died! Will Gordon is now in charge of the Strand, to replace picture advertising department of the "Morning Telegraph." Around Broadway for 10 years. People who live in glass houses ought to try Daab. Hy got back from the coast in time to move into a new flossy glass-cased office, including a glass door and everything glass of even. Mae Stewart who's been slinging

'em off the arm in the St. Regis longer than anybody can remember, is celebrating her 50th birthday this week. Nobody believes her age for she hops around like a flly. That Jessel-Osterman merger is apparently on the level. The boys are out together till all hours, talking, smoking, drinking. They can get rid of each other. Each insist on having the last crack. George Jean Nathan is reported as having been the go-between in negotiation between Ed Harris and Lillian Hellman. He plans to star her on the legit stage. "The Swan" washes Miss Gish up under her U. A. picture contract. Marion Telva, soprano of the Metropolitan Opera, has joined the Silvermine colony of theatrical people in Norwalk, Conn., by the purchase of the estate of Dr. Dever S. Byard. Club he says: "It's sort of Elmer Jones, president of Wells Fargo & Company. Ben Serkovich gave Bland Johanson a duck to board on her Stateside. Bland ate the duck and is now sending Serk a weekly bill of \$1 for board. Mugg Ben says \$1 a week is too much for underslugging duckling—and he thinks the funny. Mo You trying to talk to Elsie Morrison until she recovers. A young man came up to Elsie the other day and asked her to marry. graph. Mrs. Morrison replied her husband had sold the car but felt better when told what it all meant later. The International club—Gulman's old time club in the Harding hotel—opens tomorrow night with the following cast: Joe Feller, Marion Saki, Dolores de Cordova, Geraldine Farrar, and the new Broadway Lipoff Arnette Serenaders and the Canadian collegians. Feet Eason, the boss. Basil Gerson is collecting stage gags blinding them on paying customers, and handing out the total weekly as house organ for his restaurant. Basil ducks credit for the whole affair, calling the four-page sheet "The Gossip." Married 25 years and now she's got to stand for that. Every time Ricardo Cortez gets a note from an admirer in one of the night clubs, he says: "If I don't say hello to the young lady, I'll get slugged, and if I do I'll get slugged, so will you pardon me a moment while I go over the names of the table and take them in my hands." It is a dizzy thing for women to annoy celebs. A 2 a. m. call to a producer from his secretary, who was catching up on her work, resulted in a small war between the producer and his wife. The latter, couldn't be convinced that call was on business. Producer's secretary, who was a secretary to verify. The girl, frightened, said she hadn't called. That started a big war. No armistice in sight yet. The Loop P. A. hit New York this week for the RKO managerial meeting with entire new scenery. Jack said he had gone plenty for the new outfit and does he want to be out of town before Xmas, when it all starts over again. Included in the Hess landscape is a red necktie and a red earring sticking out of the upper outside button pocket. The woman he bought the tie, but claims his valet double crossed him on the wiper. A society woman, veteran of the market crash and divorce proceedings, snapped her fingers in the face of a blonde debbie, which resulted in a most engaging exchange of words. One of the class clubs Saturday night. The lady words of the debbie were: "Well, you can have your old dog toilet set back." A little investigation revealed a stock-broker who had been divorced, the divorce, needing money raffled her effects, among which was a \$5,000 dog toilet set. Her boy friend strangely enough was the wiper. It being ladies' set, he gave it to the debbie. A Broadway artist's representative reports that his star, Ethel Merman, was injured to the extent of losing a contact with Warner Bros. and that the woman that appeared here respecting her cheeks becoming chubby while working at the Roman Pools casino in Miami. When I called Vitaphone, I was told that Miss Merman was finishing at the Casino and ready to go to work on her picture," asserted the agent, "they told me that they had read in Variety Miss Merman was getting a divorce. Mr. Merman did take on facial weight in Florida, but perhaps the wrong impression was conveyed. The Casino star's avoidpools did not extend beyond, or below, the neckline.

London's Nite Clubs in Bad Way; Very Few Breaking—Dives Worse

Literary Diners Fail to Prove Cafe Mgr. Hit 'Em

Paul Ferrari, 34, manager of a restaurant on 53rd street, was freed in West Side Court by Magistrate Richard P. McKinley, when he was arraigned on the charge of punishing Charles T. Heaslip, writer. Heaslip's lip was badly cut. He was accompanied by William B. Taylor, writer, who told the Court that he was punched from behind. Ferrari denied that anyone had touched the writers. Heaslip stated that he had been a customer of Ferrari's for several years. He went to the restaurant and had food and "some refreshments. When the bill was submitted I felt that I was being gypped and told Ferrari about it and got little satisfaction." "Two waiters pinioned me while Ferrari struck me," said Heaslip. They denied being intoxicated. Ferrari stated they were both drunk. Ferrari claimed that both came into the restaurant pretty well "soaked" and that he received several complaints from a customer who had brought them in. That Taylor was continually annoying them. He stated that Taylor wanted to "crash" the party. Finally Ferrari advised that the pair go home. He said they were reluctant. They sought to strike him and he had them ushered out. "They were not struck, your honor," said the manager.

Phoney Film "Cannibal" Wins Pay Suit in Hub

Boston, March 19. Firpo Jacko, former Harlem New York, Janitor, and more recently a "genuine cannibal" appearing at Tremont Temple with Dr. Daniel Day-Lewis, an African explorer, in conjunction with pictures and a lecture by the Doctor on Africa, has been awarded verdict in a non-payment of wages suit he brought against the Davenport-Quigley Expedition, Inc. Firpo claimed he was promised \$60 a week but did not receive all his pay.

Chatter in Loop

The Billy Weinbergs are hopeful. Albert Goldman, grind house broker, back from Biloxi. Attorney Ben Ehrlich back from Florida with charcoal tan. Small Stern's Florida vacation is over. The Unwashed Baritone is writing an autobiography. Dan J. Shapiro, agent, falling for matrimony. Alex Pantages telegraphs his Chicago office daily. Ferris and Ray sporting a \$10,000 jackpot. Zimmy is going to pack his stogees and hit New York. Inde agents are beginning to stay in their offices during office hours. Paul Yartin, musical director for Mitzel, wears a monocle and gloves while waving the baton. Jack Hess had a great time at the former Mrs. Hess' wedding last week. Leopold Spitalny's music library rates among the city's finest private collections. Dime brokers say business the last two weeks the worst in local history. Chicago theatre is waiting for an "A. A. God" so he can present Mr. and Mrs. Weston Sellers in a double organico. Daniel Dever, theatrical attorney and son of the late former Mayor Dever, running for 49th ward aldermanship. "Your Uncle Dudley" forced to get along without Mrs. Jacques Martin a couple of days when her larynx laid off. When Anne Ford had dinner at the Congress the head waiter told her it was a great honor to serve Belle the first time. With "Dead Old England" moving to the Harris, Gladys Hanson's and Charles Emerson Cooke's back doors will adjoin. Her p. a. at the (Gardner) Margaret Perry was so timid when starting in "Strictly Dishonorable" she wouldn't let Edward Raquello kiss her the first two weeks.

London, March 18. All show, business has taken a nose dive in the last 10 days, due to a combination of causes. Chief among them are the Lenten season, uncertainty over the forthcoming budget and offers only cents, leads to political and business uncertainty, and general trade depression, with tightness of money in the city (financial district). Worst of all the amusement branches is the night club division. Only two exceptions to gloom are the Savoy hotel cabaret and the Cafe de Paris. The last named establishment, however, has been the luckiest of the night rendezvous, doing around \$15,000 a week which is profitable. Savoy is depending upon transient trade and offers only cents, together with the novelty of the rising floor. Spot is averaging \$30,000 a week. Mayfair is creating a clientele and offering only cents, but is attracted by the Ambrose orchestra, considered the best band in the town. Place is getting about \$6,000 a week. The Cat has not done real business since the departure of Abe Lyman and is now averaging under \$15,000 a week. That is not a profitable figure with the place's high overhead and the room maintenance. Cafe Anglaise, supper joint for the sophisticates, has suffered from the termination of Rex Evans' engagement. Termination came suddenly. It gets around \$12,000 a week. Embassy's \$12,000 a week. Embassy Club, still the classiest of the smaller establishments, has suffered with the rest, dropping lately from \$18,000 normal to around \$12,000 actual a week. The club is doing well in fashionable prestige and the oldest night resort in London, is grossing around \$6,000 a week. Trocadero restaurant gets a week-end playing from parties from the suburbs and provinces, but takings for the rest of the seven days are not important. Carlton hotel cabaret is doing little "business" and the room maintenance is only on account of the hotel's reputation. Getting probably around \$3,000 a week. Grosvenor House cut prices to attract customers, but still is averaging \$4,000 a week. Hotel Splendide is running an expensive revue, headed by Frances Day, formerly with Texas Guinan, but still doing business at a loss of probably \$3,000 a week. The Berkeley hotel, practically the only London hostelry without a cabaret is relying upon its excellent dancing and the room maintenance to a clientele strictly its own, with no bid for transients. The shady night resorts have gone flat and are depending mostly on profits from the day business of liquor. At that they are dying. Those that are not going cold are losing most of the proprietors, foreigners, by deportation. Somerset Bellhop "Afraid" To Testify Against Cop? Bernard Grant, Negro bellhop in the Hotel Somerset, who stated he was "slugged" by Patrolman Edward Gorry, 35, mounted patrolman, failed to appear in West Side Court for the hearing of Feb. 6 at 5:30 a. m. Cop meanwhile has been suspended, Grant having failed to show up in court several times, fearing reprisals, friends said. In the morning of Feb. 6 at 5:30 a. m., Gorry went to the hotel. He is said to have been accompanied by a superior officer. Gorry wanted Grant to open the door of a woman. The colorless man refused. Gorry then began to beat Grant over the head with the butt of his service gun. It is alleged. Bellhop was badly hurt. A police surgeon declared Gorry's eye. Inspector Patrick McCormick started an investigation and Gorry was arrested. Hearing will be reopened, if Grant is located. Cookin' laughing boy m.c., had diphtheria, but didn't know it until he was well again. Found out when he asked a doctor what made him lose 10 pounds. Bandmen all escaped.

Clothes and Clothes

By Mollie Gray

Fanny Brice's Heartache
Fanny Brice has been broadcasting her broken heart so long it is taken for granted as radio static during a thunderstorm. It's time the pieces were given a chance to knit.

"Be You," "The Right," "Miss Brice," and being Miss Brice—with a whole heart—is a treat for any audience. Gertrude Astor is the blonde bandit who lets in that "When a woman loves a man" earthquake, so Miss Brice's heart can crack right open before the night clubbers.

The star appeared unusually tall and wore some very good looking costumes screen credited to Alice O'Neill. A dark velvet suit closed its short jacket with two gray fox buttons, the full also for a shawl collar and cuffs, skirt with snug hips and very full from there. Black velvet gown for the heartache had square neckline and crystal spray across the front at the waist. With a metallic stage gown enough ropes of pearls were worn to enclose the ring, meant so much in this tale of broken hearts. A neat frock of dark crepe had the vestee and sleeves trimmed with tiny buttons. Gertrude Astor specializes in long shoulder straps and short bodices; her sport suit in broken stripes very good looking.

Thoughts on March 17

What was the police commissioner thinking of when he failed to give the "Rings" permit to parade—on the 17th of March—and let the Reds and Greens settle the question? And what a pleasure would have been for the Irishmen.

Unbelievable there are so many horses left in New York as those in the parade—and the other plugs of every kind. As if the parade, as though both horses and hats were kept in camp (together) from one parade to the other.

That anxious moment when the melted men are asked to join in—plugs under and on them both giving trouble (always) wind on an Irish parade day. Only time the Prince of Wales gets any sympathy from an Irishman.

"Great day for the speakies," said one in the crowd.

"G'wan, every man in that is his own speakie."

Is a good thing ticker tape is buff and not orange.

17th at the Hipp

Hip show, recognizing the 17th of March, decorated its acts with green carnations.

Alice and Sonny Lamont, with their parents, are true stage lovers. Alice to leave it. Miss Lamont's work on the wings was exceptionally good and her taps on the stage also. Costumes add nothing, a cerise satin parasol was the brightest article, though in one-piece suit of black velvet with rhinestone seams her figure showed to advantage. Cerise bow added. Ma in black velvet gown.

Florence Richardson might have foreseen the audience's love of her most enjoyable violin selections. Costume a black velvet trouser arrangement with gold touches. Little dancer with her, a talented tapster and toe worker, first in light green trunks and pink satin blouse and again in ostrich trimmed frock, including a cap of pink crepe. "Dance of the Paper Dolls" was a new creation, a pleasant contribution, the dolls even taking bows with the rest of the company, very cute.

Zippers for Men!

Ronald Colman "Condemned," is headlining at the State in spite of the fact that Lou Holtz should be; at least one new story would help him.

Venita Gould becomes in turn Ted Lewis, Sophie Tucker, and Helen Kane, but makes the best of Blossom Seeley, a Zippor Patricola, 1939. Miss Gould wears in shadows revealing a zipper fastening for the male—all but the coat—outfit. "Looks like an idea the men might copy. Gown of deep yellow velvet with lace embroidered yoke, very full skirt which finishes with a double bounce of malleine carried upward partly to the waist where a shower of orange buds on the orange and blue stripes and green tipped ostrich fan for the B. S. imitation."

Woodland Revelry still hiding—or trying to—a piano in among the trees. Costumes colorful gypsy in shades of red, orange and violet (the latter very fine) constitute the

capers. Three rhythm dancers black and blue—skin and suits respectively. Willie West and McGinty still making gold from sawdust.

Alma Rubens Kidding

The 36th St. stage suffered a blow when the White and Manning act was replaced by the Wilson Brothers—that was no equal exchange.

Alma Rubens is kidding the imitators quite smartly and will probably recite her songs more smoothly when less nervous. Lovely as she was, Miss Rubens made no change in costume other than removing a black velvet jacket with off the shoulder white bow collar and revealing the princess bodice of a black taffeta gown. Skirt of narrow ruffling on a net foundation making it very light and partly transparent, hung to the floor in back gardenias for the shoulder; diamond pendant earrings and chain necklace.

"Street of Chance" supplying all the deficiencies of the stage show.

Modern Cinderella

Bill Tichenor plays the slipper filler in modern musical version of "Cinderella" at the 68th Street and with some fresh costumes for herself would make a very agreeable act. Those of the two girls, Emily Verdi and Marjorie Joehann, show to more advantage, opening as they did in cape collared yellow satin frocks with finely pleated skirts, then long orange crepe ones made with circular skirts, bodice sparsely beaded and finally in white satin and crepe ruffles. Shawls of blurred tones fringed with gold, very effective. Miss Tichenor doffed silk gingham for a black tulle, rather "dirt" looking, and peach crepe ruffles whose bloom had faded. Silver of the finale sadly tarnished.

Corinne Tilton made notice of her appearance in a black taffeta frock with its rhinestone rays on bodice and filling each big petal of the hem which was completed with net, then in the deflated ruffles later worn.

Harry Hayden and Co. are losing most of the value of their comedy, "Take My Advice," by reading their lines so abstractly, especially Allan Kent, who is always to be listening for a telephone call. Maxine Marshall wore black taffeta and lace which hung straight the width of the back from neck to feet. Miss Bliss wore an orchid frock which seems to have earned retirement.

A McCormack Appreciation
"Song of My Heart" is going to echo in every Irish heart as well as the other admirers of John McCormack, not alone because of Mr. McCormack's presence, but for the particularly genuine touch of the old country screened here. If St. Patrick stepped into the 44th St. theatre he'd think he was right at home, between the screen and the audience.

Mr. McCormack is as natural in his playing as in his singing, which is all his devoted followers could wish. An added attraction is the playing of the two youngsters, "Tommy Clifford and Maureen O'Sullivan, who should be permanent residents here. Miss O'Sullivan is delightful in the elevator scene. But that can be ignored. Ruth Chatterton does a splendid impersonation of the ambitious German girl in America who later becomes an opera singer, meanwhile seeking to relieve her son.

An elaborate sleeve-beaded velvet princess gown very becoming; a smart suit with much squiring, that took with the and a jacket of tight cuffs with diamond-shaped tails hanging from the wrists. Doris

Lloyd wore a charming flowered chiffon frock with large transparent hat.

"Puttin' on the Dog" for the Paramount stage show was a noble idea—animal acts being scarce and missed these days. Several beauties and several more outcasts share the doggy part. Glitz costumes the customary over-tipped black ruffles and feather headresses for one number, black lace tights draped with white satin for another group, the girls strolling in deep white satin. Rope-skipping number pretty because of the dogs; girls wore awkward-looking coral velvet gowns lined with satin.

James Crawford, "The Orphan," and his inspiration in a light blue frock pipe their customary lay to rhythm and success.

Whether because of Elinor Smith's new altitude record for women, Macy's is displaying cases of gloves to be worn in airplanes. Probably be having sales of planes next, and then watch the women take to the air!

In the Shop

Stores are displaying summer underthings, even though March is the well-known blizzard month—not that the girls are ready to distinguish themselves speaking. Still those mesh styles in Altman's do look cooler than the average; pastel colors.

Lighter shades are being called "powder tints" and a brown is included with the lighter skin tones; Macy's in particular.

"Coin dots" have nothing to do with the price of the frock appearing in expensive materials, as well as plain creases. Lord & Taylor show silk suits with either the dot or background light. Also a satin gown with four rows of fringe, a trimming that shows signs of reviving.

Copies of Paris hats at Saks include the crown of the crown with four rows of fringe, a trimming that shows signs of reviving. In natural black with brown belt, ribbon draping the crown; in white with a combination of bakau and stitched felt in still another, practically all size brims for the faces that need them.

News from the Dailies

(Continued from Page 50)

900 worth of furniture carried away from the home of her friend, Polly Lux, also a show girl at one time.

N. B. C. dedicated its new radio studio, on the roof of the New Amsterdam theatre, Sunday night. Collier's Hour first program.

Peggy O'Neill, 16, "radio singer," known outside the profession as Margaret Frecker, mysteriously disappeared up at the home March 13. Police suspect she ran off with Jerry De Rosa, non-pro, who is twice her age.

All official Albany plans to turn out for the opening of "When Johnny Comes Marching Home" at the Capitol, March 26. Play was written by Col. Frederick Stuart Greene, who was a Public Health Officer of Works, and concerns the experiences of the 77th Division, of which Col. Greene was a member.

Song publishers have requested Police Commissioner Green to stop the top to top to the activities of inc. song sheet vendors, who they insist, have cost them an aggregate loss of \$150,000 during 1929.

Mrs. Marlon M. Armour, former dancer, suing Doris Greutman, store proprietor, alleging he wor her by dragged liquor. She claims that she was divorced by her husband when the latter found out what happened.

Relatives of Earl Stanley, deceased actor, are demanding a complete investigation into the sudden death of Stanley, which occurred July 30 last. Stanley, during a party in the New England art center, took a drink from an ice bucket and died. In the middle of the song he suddenly stiffened and crumpled to the floor. When he was rushed over, his lips gave off a faint odor of cyanide, a deadly poison.

Daphne Pollard started suit against the Concourse Plaza Hotel, Bronx, for loss of jewels valued between \$100 and \$150,000. She claims that in September, 1927, the

Wisdom for the Weoful

By Nellie Revell

Letters submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed. Miss Revell may be addressed care "Variety," New York.

Dear Nellie:—I am in love for the first time. As you know, I am a pretty old bird and thought I was immune. But now I am sunk, long distance calls, long railroad trips, flowers, gifts and doing all the old stuff. I haven't a lot of coin, but am in demand for pictures and am good for a few very good yet.

But here's the catch—she is only 20 while I am nearly 50. Do you believe such a marriage would be o. k.? I could provide well for her—better than she has been accustomed—but would she be happy with a man so many years her senior, even though she now professes great affection for me?

Unk.

Answer: You are obviously not ready for marriage even now, or you wouldn't be questioning her affection. I think the disparity in your ages is too great.

Dear Friend: I have two children and when I am living at home with them I am not fit for my work at the theatre, where I am a dresser back stage. I find myself worrying about them. We live with my husband's mother, who is an old-fashioned woman and believes a mother should take full charge of her children. I can't do it and attend to my work at the theatre. The strain of my work and my holding my job is getting on my nerves; I can do either one, but I don't see how I can do both.

Dresser.

Answer: One solution would be to get a little home of your own, no matter how small, where you and your family can live by yourselves. Perhaps you can find a childless woman who loves children to come into your house to care for them while you are away. It is nonsense to think no one can take as good care of a child as its mother. I know many childless women who make splendid mothers, and I know many mothers unfitted to care for children. If the grandmother is able to take care of them and is

unwilling to do so while you get your necessary rest, you should move.

Dear Miss Revell: I am trying to get out of show business. What else is there for an actor who has grown old? I haven't saved enough money to retire. There doesn't seem to be any market now for what little talent I possess. Where does such a fellow belong?

Idie.

Answer: A great deal might depend on what line of business you were in before you went on the stage, what education you have, and what business other members of your family are in. With your appearance, manner of approach and personality you ought to make a good salesman.

Dear Madam: I am in a stock company and stock doesn't pay as well as production work. Mr. —, the New York producer, saw me play here and offered me a role in one of his shows. I am afraid to give up my engagement here, where I am sure of a full season's work, to take the chance on a New York production. What?

Ingenu.

Answer: While the producer is a man of good standing, he has produced his quota of failures. Things being the way they are this season, I should think you are better off in the stock job. As you have already attracted the attention of the New York manager, he will not be hard to interest again.

Postscripts

Helen: Write to Harold Franklin, head of the West Coast Theatres, Los Angeles, N. H.; I question if it has any value. Polly: Consult a physician. Zerk: Never heard of the party you mention. May be using another name on the stage. Mary: The cost would depend on the location. Butte: The advertising agent of "Variety" will give you the names of reputable music publishers.

HOLLYWOOD

Helen Henderson Rice, dancer, filed suit for divorce against her husband, Rice, musician. She is former "Follies" girl.

Trial of Buck Jones, accused of stranding three cowboys on the road, was continued six months ago. The jury is expected to make monthly settlements for the amount due.

Pat Rooney, pictures, and Thomas Humphrey arrested on a grand theft charge of stealing an automobile. Rooney is not Pat Rooney, 3d of vaude.

CHICAGO

Roy Mack, film producer, was found not guilty of auto theft conspiracy. Mack represented by Attorney Harry P. Munns.

Illinois Woman's Athletic Club has taken over radio station WCHL. First woman's organization in world to operate a station.

Dr. Frederick A. Cook, out after five years in Leavenworth, is back in town.

Attempt to pineapple the Little Club, new little spot, failed because of a defective fuse.

Lillian Coolidge, picture actress, has filed suit to secure temporary alimony from Leslie Wheeler-Reid, Hollywood publisher.

Wheeler-Reid is suing for divorce following his charges of his wife's infidelity with Delbert Sponey, accountant in his employ.

Mrs. Florence Gaudsmith must let her two children spend ten days each week with their father.

Bandits held up William Primm, manager of the Grand St. Charles, and escaped with a small amount of cash.

James M. Feron, police magistrate of Oak Park was arrested in the street there last week on charges of embezzlement. Show was stopped and lights turned on, with Wheeler-Reid's car being towed. The proprietor was temporarily out of order.

Jewels were stolen from the hotel safe drawer, where she had left them for safe-keeping.

Peggy Udell became a wife for the fourth time last week, when she married Pete Michon, of the vaude team, Joe and Pete Michon. Miss Udell claimed her age as 25, while Pete admitted 27. Two of Miss Udell's prior marriages were to the same man, Jimmy Conzelmann, was her first husband. She later married Jimmy Conzelmann, pro-football player. That marriage also annulled. They became reconciled, but were finally divorced in July.

John C. Filinn, vice-president of Pathe, and Henry P. Lally, studio manager, were found guilty of violation of a city ordinance pertaining to the storage of excessive film. Filinn was in the Pathe studio, Harlem, where 10 people were killed by fire December 11 last. Each was fined \$500. Fines were paid under protest and notice of an appeal was given. Judgment was rendered by Magistrate Simpson in the Municipal Term Court March 17. Both were fined \$100 each, but the charge that they were guilty of manslaughter. Will be heard before Chief Magistrate McAdoo at a later date.

Billie Cortez, show girl, is claiming \$25,000 as compensation for a suit she filed last week against her. The beating she alleges was administered on her by Vincent H. Foster, show man. Miss Cortez charged that Foster and two friends were at a party with Foster, when the latter started in to show the girls how he layed down. She said that he claims to have done in Paris last summer.

Richard von Sinnow, dancer, pro-named Barry Renaud, was before Judge James C. Day, immigration commissioner, on charges of violating the immigration laws. Renaud is charged with illegally extending his stay in the United States in the country as a performer, to a period of between one and one-half years.

A dispatch from Paris reports that the European Bureau of the manager for Hearst Newspapers, died March 17 in the American Hospital, Paris, from pneumonia. Gettin, a native of Brooklyn, had been in Paris 11 years.

Uncommon Chatter

By Ruth Morris

More "Venice" Alumnae

Recent program announcements would make it seem that "Night Venice" was a training school for vaudeville acts. The latest turn to come out of the revue is the Dodge Sisters, first heard at the 81st St. The girls are stunning and the act has a class production quality that is bound to impress. First costumes are giddy things, but the girls are not, but are carried smartly. Second costumes in which the sisters emerge from a bird cage for a whistling bit and climb finally to a table picture and a bunch of trees are rhinestone—studied leotards covered with chiffon paces edged with electric to give the effect of wings. Also on the bill is Marie Marion, whose shy, pathetic comedy never grows tiresome. "RKO's Discoveries"—Violette Florio, Little Ann Little and Honeybee Flinn—all continue nicely. Honeybee Flinn is part of an adagio trio that introduces a new idea. In the midst of a hand-to-hand battle over the spoils of the prize, she is pulled and hurls him unceremoniously off the stage, one way of settling the adagio problem.

Spotting Deadhead Audiences
Audiences are indicative of a play's success—which at first sounds like a very obvious statement. Full houses don't always mean success, what with producers and agents who have a way of "dressing" their theatres with passes to give them the look of a healthy audience.

The casual observer might think that such a house represents money in the box office, but there are sure ways of telling passes in the house. The group of passes in the box office will be scattered about the auditorium, the pass-givers being cagey enough to spread their audience as completely as they can. Incoming spectators will stop to speak to friends as they pass to their seats, or they will wait to greet other friends of the producer. Such audiences are either extremely well-dressed or pretty shoddy. Box-holders seldom wear evening clothes. The cut-rate audience is as easily apparent. Its apparel is a mixture of shabby, genteel, dowdy and cheaply flashy. Its women wear embroidered mandarin coats as evening wraps. Or they may appear with a face-veil substituting as a hat in honor of the occasion, and a dark coat for street wear. Their escorts are seldom in evening dress.

Articulate Garbo
Greta Garbo has finally spoken and unmistakably established the fact that talking pictures have no terror for her. Her speaking role of Anna Christie suits her admirably. Her voice, which is surprisingly low-pitched, is suitable to Anna, hard-boiled utterances and the strong, direct gives her denunciations of her father and sweetheart dramatic force. She reads lines with the naturalness and conviction that had been missing in her camera art. For once, advance trailers have not exaggerated in promising a greater Garbo. In this film Marie Dressler, too, earns new laurels. She has been funny in other pictures, mugging through low comedy matron parts with robust good humor. But as the drink-sodden mistress of a coal barge Mariner, she gives her real impersonation, delicately shaded and pathetic despite its comic features.

B'way Gone Ga-Ga
New York has recently been treated to a load of Chinese acting. Instead of turning a hard-boiled front to the symphony art, Mel Lan-Fang, Broadway is nurturing the delicate flower of Chinese drama with healthy box office receipts. The intelligentsia has gone ga-ga over the foreigner, but they can't explain some of the most fragile symbols of his acting, but they're ga-ga just the same. The following is pulled from a memo of Mr. Mel's company: "I given in they'd like to find out some of the fundamentals of the art they're ravishing about."

Native criticisms from Mr. Mel's secretary keeps to show visitors describe the actor's voice as "jade plant" and "bleat" receiving "apple" and "like" like "roses" and "pearls"; or which are: "the facial expression and eloquent use of same may be compared with the adaptability of running water which, placed in a square receptacle, is

square, but when put in a round one, is round."

Try to get a Critic's Box Score out of that!
Mel Lan-Fang (who enjoys the time in his own country of "Foremost of the Peach Orchard"—which means that he's Head Man of the theatre) likes America. He can't speak any English so he doesn't have to talk much. He never shakes hands for fear of spoiling the shape of his beautiful ones. A corps of valets dress him for performances with ancient ceremony—the last and most important one bearing his sword on out-stretched arms.

Beauty and Gaiety at Capitol
The Capitol has gone Russian this week with a bright and amusing unit featuring Dave Apollon and his Kossack Philinos. Virginia Martin dances, Lillian Shade, sings (wearing a beautiful Russian-esque gown of studded and be-furrowed satin) and Danzi Goodell does her classic strut number, every move of which is supremely graceful. The Chatter Hales achieve order of the prettiest line-up seen at the Capitol this year, wearing ankle-length ballet dresses of white tulle with under-layers of lavender. Bunches of lavender flowers punctuate the graceful skirts and wigs made of shiny lavender oil-chiffon complete a beautiful picture in front of which Apollon appears for a few minutes to do faux with the girl of Burns and Swanson. It's a cute idea, establishing all that beauty for a comedy dance, and will be funnier when repeated playings make it more so.

Infinite Firsts
Ever since the first talking picture, producers have been selecting fine distinctions between their products to call them as "firsts." There were added in 1929, Talking Picture, the "First musical comedy" and the "First outdoor Drama," sufficiently unique to warrant such billing.
Then came Technicolor to start the whole thing over again—the First 100% This and the First 100% That. Quite recently "Mamba" chose as its claim to distinction the fact that it was the First 100% Technicolor Tropical Drama. Just as it seemed that nothing under the sun could be new enough to be first, the wide screen leaped into prominence to start a fresh cycle. A really novel announcement would be of a picture that is the First not to be First.

Dolish "Lord Byron"
"Lord Byron of Broadway" was a peculiar choice for a moving picture. Its main oddity is its hero, who, up to a last-minute reformation, was a conceited, conceited, whose personality never substantiates the fact that women go wild over him. Such a hero might be the first in a biting satirical play—but in a picture he has no place.
Picture has two beautiful production numbers in technicolor, but even one of them is a disappointment. Rasch ballet executed on spiral platforms, is incongruous. It is offered as entertainment in a small night club and takes place on a stage, as Mamba's greatest asset in her hair which Mr. Technicolor alternated between auburn and dark brown as the lens moved him, but it couldn't change its texture or silky waves.

A. D. 1949 Looks Modern
"Song of the West" has Vivienne Segal looking entirely modern in 1849—in a blue tulle dance frock with silver poke at the drop shoulder. Grey velvet and blue plumes may never again be riding habits which is a pity but those poke bonnets never will be missed. Next to come is Mamba's greatest asset in her hair which Mr. Technicolor alternated between auburn and dark brown as the lens moved him, but it couldn't change its texture or silky waves.

"Mamba" in Africa
"Mamba" is Hollywood's version of how the great war-torn Africa is seen. The beautiful woman who marries the gross millionaire, the young man who falls in love at first sight, the native uprising, the chase through the jungle and last-minute rescue—all these are familiar devices to picture audiences. Eleanor Boardman screens with

Did You Know That

Rhilyn Terry has reduced to an astonishing degree... Gus Kahn, Al Johnson and Walter Donaldson arrived in Los Angeles Saturday night... Russ Brown, a very tall, very thin, Queenie Smith is going big in "Street Singer," in Chicago... Jasha Heifetz and Florence Vidor left for Chicago Wednesday... Everyone's trying to recognize themselves in Marion Spitzer's new book, "A Hungry Young Lady"... And who's the \$1,500-a-week star who has an under-coat of "Ex-Mistress"... The Jack Whitings left Sunday for Hollywood and the Warner lot... Louise Brown or Barbara Newberry may do "Heads Up" in London... Bobbie Perkins looks beautiful in her new tweed ensemble trimmed in fur... Lily Danita is also gorgeous in a tweed frock with a tiny hat made of the same material... Michael Bartlett, writer for having seen her... Warners... The Charlie Morrisons have bought a home in Bayville, L. I... They say there's plenty of feeling these days for opera against members who have gone high hat since making pictures... Paula Stone's smile is so happy she makes you feel better for having seen her... Regina Carew, Dorothy Hall, Virginia Smith, Anna Munson, Barbara Newberry, Jean Dixon, and others are in "The Road to Happiness" with Gladys Harris were all lunching at the Algonquin the other day... Bill Frawley was offered his same role in "Sons of Guns" when he becomes a picture and turned it down... Beth Brown is still in New Orleans.

customary beauty as the harassed heroine. Her voice, marked with a German accent that comes and goes, adds to the picture's interest. Several of her costumes are worthy of note—one a green velvet traveling ensemble, with generous collar of blue velvet worn with a matching fur beret. Arriving in Africa, she wears a brown silk frock accompanied by a largish hat with slightly drooping brim over which is a small velvet hat. She is gathered in at the throat with a narrow velvet ribbon. In spite of its slight resemblance to Queen Mary's style, it is a very smart and suggests a wealthy German noblewoman.

Civil War "Pansies"
As a slice of the Civil War, "Only the Brave" isn't convincing. It seems all to be occurring in a motion picture studio. Possibly the fact that its characters are permitted to wear costumes more than garden products and to indulge in other contemporary colloquialisms defeats its historical accuracy.
When the film works into its love story and the attempts of a Union soldier to be caught as a spy, it has great charm and entertainment. The picture belongs to Mary Brian. She is a very good actress and shares with William LeMaire, who as a last Southern entry plays one of the funniest elated scenes ever pictured. With the possibility of going utterly scathingly as a Southern belle, Miss Brian overcomes the onus with delightful touches of humor.

Concerning Coats
Coats are creations this spring and not to be taken casually. In Bonwit Teller a jabot coat has a band of fox at the outer edge of the collar, not to be removed and held in place with a string belt. Another has a triple tiered cape collar and galyave cravat, no belt. Still another unbelted mode has a wide fur collar and a blue plume length collar. But of course capes will be any length from the tiny epaulette on down.
Travel coat of camel's hair at Peck & Peck has a scalloped reverse collar, is belted and slightly flared; very swaggy.
Fitted cape coats at Russeke keep the fur trim—Royal Blue Fox, Russeke calls it, and why not—close to the face which would seem the place Royal Blue Fox would do the most good.
Stern also shows a two-headed blue fox border on an away from the

Caliente—To the Saps

By Cecelia Agar

THINGS HAVE CHANGED

(Continued from page 49)
ly medals with the Canadian National hockey team.

Berman Shumlin, legit producer, was a reporter on "Clippers" and "Billboard."

Vincent Lopez banged the keyboard of an upright in a dinky Brooklyn honky-tonk.

Basil Gerson was just William Meyer Gerson, presiding over the cigar stand in the old Knickerbocker hotel.

May Leslie, now staging Junior League and other ambitious amateur musicals, was the only femme stage manager.

Jack Robbins never heard of a theme song and was his uncle Maurice Richmond's office boy.

George Olsen was the owner of a storage warehouse and trucking biz in his native Portland, Ore.

Ben Bernie was a C. E. undergrad at the Columbia School of Mines.

Billy Rose, even then stealing time to fashion lyrics, was Bernard Baruch's sec.

Jed Harris was chiseling p. a. copy for Marc Klav.

MARRIAGES

Peggy Udell (Peggy Uerth) to Peter Michon, Newark, N. J., March 12. Bride is showgirl. Groom is of Michon Bros. (vaude). Miss Udell's previous husbands were Jack Montgomery, 1922, and Jimmy Conzelmann, 1924. She has one child, Patricia Conzelmann.
Ethel Evans (non-pro) to John B. McMahon in Toledo last week. Groom is local attorney.
Frank March, actor and orchestra manager for DeSylva, Brown & Henderson, to Mary E. Kelly, non-pro, in New Rochelle, N. Y., March 3.
Lionel Sherman to Helene Costello in Beverly Hills, Cal., March 15. Groom's third, bride's second marriage.
Helen Castelle, Saturday, to Helene Costello, her second marriage.

BIRTHS

Mr. and Mrs. Myron Seiznick, March 14, at Montrose hospital, in Glendale, Calif., daughter. Father is an agent and mother formerly was in pictures as Marjorie Daw.
Mr. and Mrs. Jack Pettis, March 12, in New York, daughter. Father is the orchestra leader; mother is Teddy Lynch (Keller Sisters and Lynch).
Mr. and Mrs. Jack Powell, daughter, March 12.
Dr. and Mrs. M. G. Platt, son, March 6 in Cleveland. Mother was formerly Gertrude Platt.
Mr. and Mrs. Harry Englander, March 6, Methodist hospital, Los Angeles, son. Father is purchasing agent for Tec-Arts studios.

neck collar on a slightly flared coat.
De Pinna recommends their cunning white beret for the black and white costume; made of white felt intricately cut, tiny flat inverted pleats hand sewn and fitted to the head. Recommendation approved.
Shoulder-Length Hats
"Such Men Are Dangerous" and "The Sign of the Cross" Elinor Glyn? Some beautiful gowns worn by Catherine Dale, Owen and Hedda Hopper, especially the wedding gown with its lace yoke and sleeve insets, another lace collar and hem on a street frock being exquisite. Ermine coat with three pointed hem; transparent hats on both girls crushed off the face and almost reaching the shoulder in back a black on Miss Hopper might have been modeled on the fireman's hat. Miss Owen using a pleated brim. A flowered chiffon Miss Owen wore appeared to have the one shoulder the other being white net edged with the flowered material. Many jewels of course, pearls held with crystals especially flattering necklace.

Los Angeles, March 15.

Agua Caliente, in Mexico, striving to capture the atmosphere of a class Continental resort, sets its stage with a large magnificence. Scene is a faithful reproduction! Settings designers' triumph.

All the trappings are provided. Natural beauty to begin with and a building program that omits no detail in its hope to make this a spot of international appeal.

Careful and farsighted planning prepared this gilded accompaniment to heavy spending, just the sort that heavy spenders are supposed to demand when doing their heavy spending. Now it is a nearly perfect job. Everything is ready for the "right" sort of people.

But even the best laid schemes continue to be stubborn about working in the way expected of them, for the folks thronging the gaming rooms are mostly the onlookers who have arrived in small sedans, attracted by the excellent dollar luncheon, ready to be seduced by a crowd of supers, although they make themselves right at home, must be told again and again that \$1 is the minimum bet permitted at the tables, and they are asked to play roles for which they have no training, cast for parts in "high life."

The setting is fine, the play is sure-fire, but most of the actors are amateurs.

Tuesdays ladies are admitted free of charge at the race track, so great crowds of middle-aged women drive over for lunch, greatly intent upon seeing all this drinking and gambling they hear go on here.

From Mid-West
Tourists from the middle west, for their cars bear Kansas and Iowa licenses to an alarming degree. By noon they have filled the patio of the building which houses the dining rooms, gaming rooms and a bar.
After lunch they flock to the gaming room, ideally laid out, with the bar at one end and a gift shop at the other. Timorously they approach the gaming tables, where it has a brass rail and that the bartenders are real. They next step into the gambling part of the room to find out what happens at all those great tables.

Now it is time to go to the race track. The Jockey Club and grand stands of the race track, not half a mile away, are beautiful in the clean sunlight. Built on a hill in fine Spanish architecture, the prominent design of the hotel, they beckon to the ladies to hurry. The always thoughtful management has provided the clubhouse with tables and a few flowered chairs. Here the customers may eat and drink as they give themselves to the arduous business of judging the horses.

Talk for Years
The Tuesday ladies discover with delight that the intervals between races may be spent in the recreation rooms of the Jockey Club, which has just another bar and more gaming tables. Bookmakers, too. The ladies prefer, by seeing a lot in a day. They have little time to gamble. Watching the horses race is thrilling in itself, even though it is all the same to them which horse wins.

As soon as the races are over they leave Caliente. Travelers are not permitted to cross the Mexican border after 6 p. m. Anywhere, they go to home and talk it over. They come away with a routine that will do them for years.

For dinner there is a dance band. Wine is ordered, but the popping of champagne cork is an infrequent sound. Dinner is served quickly so that no time need be lost in returning to the casino, which stays open as long as there is a player left.
Nightfall finds all the activities of the place in the casino. Outside the air is heavy with the fragrance from the gardens. No clouds hide the stars from sight for it never rains. But the guests must ignore the party of the Mexican night. There is no place to walk save to the bungalows.
So they yield to the dictates of the management which serves its own ends. They are the only promenades and cluster about the enclosures of the casino.
The take is ample, but it would be bigger if the sort of crowd was accustomed to being taken.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
515 West 43rd Street New York City

SUBSCRIPTIONS: Foreign, \$11
Annual, \$10 Single Copies, 25 Cents

VOL. XXVIII No. 10

15 YEARS AGO

(From Variety and Clipper)

Jack London's novel, "The Sea Wolf," was done as a play in Boston and failed, said to be due to fact it was inferior to the film drama of the same story done previously by Hobart Bosworth. Play adaptation was made by Joseph Noel Springer and Guy Bolton.

Jesse Lasky returned to New York from the coast, declaring there were more than 60 producing companies within 30 miles of Hollywood, and they were spending between \$25,000,000 and \$30,000,000 a year in that territory.

Lasky said he proposed to organize a film stock company that would be all star, proposing for membership House Peters, Blanche Sweet, Theodore Roberts, James Neil, Mabel Van Buren and others.

John Bunny was touring in a stage piece, but made known that the following year he would be back in the picture studio either with his own company or under Vitaphone direction.

Censorship had to be the excuse for a picture trade headache. Now it began to worry the legitimate managers. New York Association of producers met to discuss the subject. Censor bills impeded in several more states and was under discussion for a number of cities.

Show business generally was making its plans on the basis that the World War, then about seven months old, was likely to continue until late autumn at least, but expectation was generally entertained that the winter of 1918 would see peace.

German submarine campaign had not yet begun and there was still interchange of acts and plays between England and America.

50 YEARS AGO

(From Clipper)

Benefits were being given from one end of the land to the other for the relief of famine-stricken Ireland. New York "Herald" fund promoted a benefit at which Edwin Booth played an act of "Hamlet." Fanny Davenport was feature of a like benefit at the Philadelphia Academy. It is related that at this performance the theatre insisted \$150 rent and stockholders of the corporation claimed three rows of seats for their free use.

Idea of Scotch tournament purses is obtained from 73-hour walking match of the Aberdeen (Scotland) Athletic Club, contestants to walk 13 hours a day. The purses were \$150, \$75, \$50, and \$25, a total of \$300 in four prizes for 6 days grind.

National Baseball club of Washington offered season tickets at \$10 for men and \$5 for women. At the same meeting it was ruled that daily entrance for women would be the same as for men from then on.

Amateur athletic events enjoyed small public interest. Finals of a five-mile bicycle race were staged at the American Institute, New York, with a free gate and it is recorded that only a handful of spectators appeared.

A novel boxing tournament was held at the Comedie theatre, Providence. Contests ran all week with the audience's votes determining the winners. Jerry Murphy, described as "the clever Bowery boy" withdrew early in the week, charging that not only were contests decided unfairly in favor of local boxers, but the vote was being unfairly counted.

Inside Stuff—Pictures

Unprecedented in the annals of legal censorship is the banning in New York of the British made picture "White Cargo." At the same time there is an old twist which makes it infinitely more effective until a court ruling, despite the authorizations of both the local and national boards. This, according to Commissioner Wingate of the New York Board, is unique in that Hays' organization's members can agree among themselves not to consider certain themes for screen usage, while legal boards are authorized only to pass upon the finished product. It is therefore simply a matter of salesmanship with the producer who disobeys the Hays edict. Whether such producer could win redress in the courts and have charges of interference sustained, the commissioner did not know. Furthermore, he added, censor boards are not interested or guided by Hays' moves.

Captain Auer, representing WB Films, Ltd., which made "White Cargo," is now negotiating with independent exhibitor organizations for a release. It is understood he has yet to receive authority from overseas which would sanction him entering into litigation of a kind that would be lengthy and expensive. The picture has been taken off at the Cohan, New York.

Distributors and exhibitors will likely watch the development of Paramount-Public ideas of releasing "The Vagabond King" (Par) in Public houses and perhaps others at \$1, top, despite former house scale. It may work both ways, although at the very least a change in scale must be called a change in policy. Here at the most though the change is in the price only.

Some of the combination houses have thought nothing of ousting the stage end for a week or longer, to devote the show to pictures only. How those houses expected to bring back the former patrons who liked the stage end better, does not appear to have been much of a matter of concern to those who should have been mostly concerned.

In the past rapid changes of house policy were thought to be very dangerous. Perhaps the theatres have passed that period, along with the rest of their progressiveness of recent years.

Whether or not a condemned man having his last meal in the death house is allowed the privilege, in any penitentiary or county jail in the country, of having a knife and fork to eat with, was a detail in a script now being made at Warner Brothers' laboratories in Brooklyn which cost much labor and time, so essential in the story was the presence of the utensils. Before Murray Roth, the director, would proceed with the script, he phoned to all the wardens of four of the largest penitentiaries, only to learn that the food is cut for a condemned prisoner and the only implement allowed is a spoon.

Reporters on the New York daily papers were called to see if any of them had ever sat through a last meal session where the prisoner is accorded the privilege of using a knife and fork. None could remember such a situation.

Managers in the midwest are squawking that some of the engineers the sound companies are sending out know less about the wiring and equipment than the operators, or even the managers. Exchange men also in the squawk, are explaining it as lack of experience on the part of companies. They point out that the first sound men on the newreel trucks were just as uninformed, since it took time for the companies to weed out the inefficient.

Although he doesn't speak or write a word of French, Charles Judels had the Fox scenario department worried when he dictated the dialog for his part in "Hot for Paris." Scenarist assigned to make the screen treatment didn't want to confer his ignorance so paid \$30 to an interpreter who said he didn't know what the actor was saying.

When called to explain, Judels insisted it was French and carried the lines through to the screen. And today no one can understand what Judels is saying.

Numerous exhibitors who welcomed the Thatcher decision are now squawking about loss of arbitration when claiming exchanges fail to live up to contracts. They charge exchanges have taken advantage of the decision, and that some have become lax in observing agreements. In Chicago several exchanges and exhibitors have tacit agreements to arbitrate through a third party, Edna Pfister, secretary of the Film Board. Miss Pfister has made several decisions, accepted by both sides.

A slant on "White Cargo" that the Hays office is not publicizing in response to the action stirred up by the British company because of the ban on the picture is this:

W. B. Films, Ltd., were advised before making the screen version that the theme was unfit for American showing. Again, when the production was brought over here the local office was informed that it would be unable to get bookings in producer-owned houses.

Pathe is the only member of the producer organization which gets a plug in Hays' waiting room. There, on a table, is a catalogue of the company's pictures. All are educational, religious or social. Probably there to give important visitors a slant on the industry's highbrow side.

Inside Stuff—Outdoors

The "apprentice" with circus acts seems to be a thing of the past. They are getting fewer and fewer from year to year, the business having lost its appeal since the future in it is getting to be uncertain.

There was a time when there were just as many apprentices with the big circus acts as there were actual performers. Many of them worked for years before they were ever permitted to appear with the act at a paid performance. You could always find a half-dozen or more youngsters tumbling around the lot, before the morning show and between shows every day, all of them working religiously several hours a day, in season and out of season, under the direction of the head of the act they were apprenticed to, and all of them just living for the day when they would be accepted by the people of the white tops as finished performers.

But that day is going. The youngsters of the country just don't seem to care to study to be bare-back riders, animal trainers, acrobats or to work with return and other aerial acts.

But as long as they have playgrounds for kids, there will always be plenty of girls available for swinging ladder acts.

The boys are sure scratching their heads and wracking their brains to dig up new stunts for this coming season. They have just got to have something new or else.

A couple of the gentry who will go through New England have hit upon one that's old but hasn't been done in recent years; that's a wax medical show that's different to the ordinary run.

Runners they have to go up on the front of such a show are a great come-on since most local authorities compel showmen having such attractions to banner the outside, informing the world at large that the show is "For Men Only." Of course the inside lecturer may not know any too much about the ravages of diseases, but he doesn't care about that.

Inside Stuff—Legit

Mel Lan-Fang, the Chinese star who starts back to the Orient after this week, was given a reception by the Players Club last Thursday night. Occasions of the kind are rare in the organization. Mel was presented with a volume on Edwin Booth. He then presented the club with a painting of himself and several unique Chinese lanterns. The visitor was made an honorary member of Equity.

Chinese drama is said to be the earliest, going back to 900 B. C. and including the classic Greek drama. Then, as now, all feminine parts were played by men and that is Mel's stronghold. In China he is said to employ seven men and eight women dressers.

Mel is wealthy. With his supporting players he occupied a suite of 15 rooms at the Plaza, later moving to the new New Yorker because it is nearer the theatre. His wardrobe is prodigious. It is said that when China became a republic, Mel spent \$200,000 buying up the royal wardrobe.

A Buffalo newspaper under new management, recently announced a pay-as-you-go policy with respect to the theatres, stating it intended to pay for every ticket directly or indirectly used by the paper. This was reported in conformity with the rule laid down by the ownership of the chain of which the paper is a member.

The Joker of the situation is that the picture and dramatic reviewer of this sheet has been and continues to be notoriously upity in his demand for tickets both as to numbers and locations for "personal and other use." One of the downtown managers, apprised indirectly of the new rule alleged in effect by the said paper, asked when it was going into effect and suggested the critic be informed by the paper management when the prohibition was supposed to have started.

Tom Finn, of Hoosick Falls, N. Y., one of the best known "Tom show" promoters, says his troupe will set out from that town shortly "bigger and better than ever." Finn's troupe will travel in more spectacular style than in the past, the 35 people in the company, and the equipment being transported in motor trucks and busses.

Commenting on a recent article in Equity's house organ declaring that not a company in the picture was presenting the old standby, Finn says "One of the downtown managers, apprised indirectly of the new rule alleged in effect by the said paper, asked when it was going into effect and suggested the critic be informed by the paper management when the prohibition was supposed to have started."

Harry Harris, former bantamweight champion and one time in the box office of the New Amsterdam, is going abroad next month for the first time since he went over and back to the Palmer for the title. Harris is unmarked by his ring experience, his last match having been in 1907. He quit fighting at the behest of the late A. L. Erlanger, who loved to box. Harris in addition to acting in the box office instructed Erlanger in the glove game. But like many others he passed out of the Erlanger organization. Lately Harris has been working in Wall street.

Inside Stuff—Vaudeville

(Continued from page 44)

understand pictures. When neither knows what three or four shows daily in combination houses mean, then the result is just what it has been and is.

A feud seems to be on between Marvin Schenck and George Godfrey, though Godfrey may not be aware of it. Schenck is the Loew booker and Godfrey books for R-K-O, eastern. Schenck became angered when Godfrey gave him the rundown over Schenck's simple request for the release of an act for a week or so when that act was not playing for R-K-O.

After stalling and annoying Schenck for two days, without an answer, disclaiming authority or responsibility himself and referring Schenck to others in the R-K-O office who were powerless to act, Godfrey finally refused to answer the phone in response to Schenck's calls.

By an R-K-O booker believes that an act worth \$50 to the circuit isn't worth \$25 more, or how an act asking \$2,750 can be allowed to walk out because it's worth only \$2,500 the booker says, has never been fathomed. One must probably be an R-K-O booker to understand those things.

Some of the R-K-O New York bookers should change their methods. They still reek of another day, as witness: last week an act wanting \$675 of R-K-O was informed by one of the R-K-O bookers, western, it could not obtain over \$650. At that time the act had an offer of \$750 from Loew's and \$850 from Publick. It went with Loew's.

With this followed the release by R-K-O of two or three acts within a short time previously. One Loew act loaned to R-K-O was held by that office for seven weeks, with Schenck according weekly. So Schenck wrote Godfrey a letter saying what he thought and let it go at that.

With Publick and Loew reported signing standard acts for next season, one could almost suspect that these kind of R-K-O bookers are working for the opposition, whether they know it or not.

Last photograph of E. F. Albee, who died in Palm Beach last Tuesday night, was taken on the day of his death by a cameraman for the New York Press, racing sheet, at noon. Mr. Albee died at 10 o'clock that night.

He was talking to Ptolemy Howard, publisher of the New York "Press" about the difference in bathing suits since the old days when the photographer got the last photo of him.

R-K-O Palace, New York, now straight two-a-day vaude, is nearly wired. If not for the purpose of playing sound news reels, it may be that the future of the Palace will yet see a combination vaudeville show.

R-K-O bookers never appear to realize that the Palaces, New York and Chicago, cost the remainder of the chain thousands and thousands through increased salaries from all sought for acts who hear about so-and-so having received so much at the Palace. They increase their salary accordingly.

Perhaps the bookers don't want to see it.

With Publick withdrawing its presentation stage shows from the southern time, it leaves the Interstate in Texas and the R-K-O Orpheum in New Orleans without stage competition.

Report remains prominent, however, that next season Publick will open with several combination houses playing vaude and the southern houses amongst them.

A. L. Robertson, private secretary to E. F. Albee for about 25 years, was released from his employ by the late Mr. Albee, just before the former vaude chief left New York for his final trip to Florida.

"D" WAS CRASH -- SEL

A. L. Erlanger's Two Biggest Shocks; Wife's Divorce Split with Klav

Former Judge Mitchell L. Erlanger, brother of the late A. L. Erlanger, has taken charge in the Erlanger offices, New Amsterdam theatre, New York. Following a session, the board of directors agreed the affairs of the Erlanger enterprises should continue along the lines as previously.

Marcus Helman, it is stated, may assume some executive activities. Helman, formerly of the Orpheum Circuit (vaudeville), bought in several Erlanger theatres in New York and elsewhere a year or so ago, when leaving vaude. Though he was recently close to Erlanger, Helman's experience in the field is limited. Judge Erlanger also has even less experience. Charles Dillingham, one of the directors, will act in an advisory capacity. F. Ziegfeld, also a director, may similarly act.

Saturday morning, Jack Dillon, general manager of the Erlanger office, and Madeline Donnelly, his wife, was Erlanger's private secretary for 12 years, were summoned by the judge and curtly discharged without explanation. F. Richard Anderson, of the costume firm of Schneider and Anderson, who has been in the Erlanger office a number of years, was appointed to succeed Dillon. Other staff changes may come later. One mentioned would have Arthur Houghton succeed Malcolm Douglas as manager of the New Amsterdam. Douglas has been in charge since the house opened.

Changes of Leonard B. Bergman, once Erlanger's favored nephew, returning to the offices, are still uncertain. Understood the directors made no favorable sign in that direction. Anderson took over Bergman's duties when the latter withdrew last year.

Wife's Protest

Max D. Steuer, attorney for Charlotte L. Erlanger, who claims to be Erlanger's common law wife and for whom he seeks the divorce right to the estate, interposed objections to the probate of the will. The bill states that the document filed is not the deceased's last will and testament, that on Oct. 18, 1927, the deceased was of unsound mind and undue influence was practiced by the principal legatees—Mitchell L. Erlanger, Rae Erlanger and Mrs. Caroline Bergman and Saul J. Baron, an executor along with the other legatees. About the time the will is dated, Erlanger had suffered a paralytic stroke.

Answer promptly called upon Steuer to show why the will should not be admitted to probate.

Last week engraved cards were sent to those who expressed condolences to the "widow." They read: "Mrs. Erlanger, we are sorry to hear of your loss. We fully acknowledge," etc. Charlotte Lesley, she appeared in Weber and Fields shows, also on the New Amsterdam roof in "A Little Bit of Everything," which starred Ray Templeton. Her family name was Fixal. It is said she was a kin but not the niece of the late Judge Leventritt, one time Erlanger attorney.

Erlanger Twice Shocked

Those who were formerly close to the late show man say the two shocks of his life were the divorce secured from him by Louise Balfé, and the split with Marc Klav. The latter incident especially affected Erlanger though Klav never seemed aware of it.

The first Mrs. Erlanger received \$10,000 yearly alimony, but whether that is payable after death is not definite. Some ventured the idea that the alimony was a reason why he did not legally wed Miss Lesley. For a time he seemed to have the alimony reduced but friends pointed out he was too big a man to go into court over it.

The split with Louise Balfé-Erlanger was not altogether blamed on the late showman's propensity to wander from the hearth. He insisted on eating breakfast every

DUNNING FELL INTO SACROILIAC SPRAIN

By Philip Dunning

Buddy and Bill, two trick ponies I got from John Held, Jr., were making their professional debut at the Shuberts' Indoor Circus in Bridgeport last week. I played hokey from "Those We Love" at the Golden Theatre, going to the circus with my wife, small daughter and some Bridgeport friends.

It was quite an honor for the Dunning ponies to be performing on the same bill with such big timers as Jorgen Christensen's Famous Stallions, "A Marvelous Exhibition of Equine Intelligence"; Margaret's Famous Baby Elephants, the Inimitable May Wirth, with Phunzy Phil and the Wirth Family. They all did a most enjoyable act and everybody gave the ponies a hand.

As we were crossing the street to the gasoline station where our car was parked, the crossing space, we heard a scream and someone said, "Look—a woman's fallen." In the darkened yard of the parking space we saw what looked like a woman figure on the ground and another trying to pick her up.

I went to assist (even as you and I). It was dark, and just as I reached her I suddenly stepped into an oil pit where the lady in distress had also fallen. Before I knew it I had fallen, landing most indecently on my back. We were finally hauled out, the lady taken to one hospital and I to another in an ambulance.

The next day my X-rays were taken. Though the pain has been terrific, the nurses at Bridgeport and Dr. G. W. Roberts of New York have given me a most elegant diagnosis. I have a sacroiliac sprain. I lost the third and the alteration of it. A sacroiliac sprain!

They say in from three months to a year I will be all right, but I hope it will be sooner. Meantime, I will be moved home in a week or so, but this is the last time I will play hokey and go to the circus.

Bridgeport, March 18.

Philip Dunning will probably be discharged from the Bridgeport hospital at the end of the week. He will be taken to his home at Westport, Conn.

It was feared he sustained a fractured pelvis in falling into a filling station pit trying to save a woman who stepped on a loose board and also fell in.

A New York specialist confirmed the third diagnosis of the lesser injury.

"Flowers" for Belasco

Culver City, March 18.

"Say It with Flowers," stage play by Frances Marion and Salisbury Field, will be produced in New York by David Belasco.

Ed Giroux Stricken

Ed Giroux, manager of the Morocco and Bijou theatres for the Shuberts, was stricken early last week and has been confined to his home.

The attack which occurred while he was in the Shubert office is said to have been a severe nervous shock. Condition reported improved.

morning with his mother and he dined with her each Friday. For that reason his mother who lived with the judge resided close by. His insistence of going to his mother's house caused bitter objection by the wife, who was not on good terms with the Erlanger family.

FILMS LIKED LEGIT, SAYS PRODUCER

Edgar Selwyn Going to Coast for Pictures—More Opportunities with Less Worries—Not Much in Broadway Hit Anyway

OTHER PEOPLE'S MONEY

No one can produce plays on Broadway any more, Edgar Selwyn believes. If this season weren't almost over, everything is shot at the present time. Even if a producer has hit, he has very little these days.

Therefore, Mr. Selwyn is taking another trip to the coast to direct for the picture industry. Pictures, he believes, offer more opportunity for expression than the stage anyway, and are a more satisfactory medium to work on.

The only stumbling block in pictures is the censorship. A picture executive's desk is piled high each day with prohibitions upon one point or another. Clever picture directors can work taboos subjects into their picture in some subtle way. They all do this because no one believes in censorship today. The average person has so few inhibitions now that nothing they see in a show or picture shocks them.

Pictures, too, strongly appeal to a Broadway producer, because when finished, they can be revised. There is no first night audience waiting to jump at the unfinished product. That in making a picture, one is using someone's else money strongly appeals to a legitimate producer. There is not the fear that one may go broke overnight.

The only thing that Selwyn thinks of attempting to do on Broadway is a play of Frederick Lonsdale's. He has had a payment advanced on it, and Lonsdale has been promising to write it for six months.

STRIKE COST EQUITY \$85,000—NET \$44,000

Equity has printed an audited cost sheet on its last summer's campaign against the picture studio, which ended disastrously. The total Los Angeles disbursements were \$85,582.65. Against it contributions amounting to \$41,608.81 reduced the net cost of the strike to \$43,973.85.

Largest items were: \$52,889.65 for relief to striking actors without funds; \$7,257.70 to special clerical staff maintained during strike period; \$3,808 for printed matter; and \$1,885 for automobiles to ride around in.

Shubert Chi. Transfers

Chicago, March 18.

Entire local Shubert organization up in the air last week, when J. J. Shubert started house cleaning. J. J. let out Francis Gilbert as manager of the Harris and sent in Harry Rosengale, former manager of the house.

Lewis Judah, manager of the Apollo, is another Shubert man slated to leave shortly.

EDNA ARCHER BRUISED

Edna Archer, actress, has started an action against John A. Fritzer, now, pro, for injuries received when she was struck by an automobile driven by Fritzer.

Miss Archer alleges that on Feb. 23, 1929, she was crossing Queens Boulevard in Long Island City when Fritzer's car knocked her down. Miss Archer, confined in the French Hospital, claims a fractured foot, a scratched head and other injuries.

Carroll's "Great Love" for Dorothy Knapp Mentioned in Affidavit

ROXY'S BIG OFFER FROM ROCKEFELLERS

Anxious to utilize his property on 5th Avenue between 48th and 51st streets to aggrandize his philanthropic work in music, John D. Rockefeller, Jr., through his banking representatives, offered Roxy \$425,000 a year, according to inside dope, to head an alternative plan of the Rockefeller interests to create a vast musical center on the property. The original plan, given much space by the dailies, was originally intended for opera only.

Thus far nothing has been done. Were the plan ever to go through it is the inner sanctum's hope that it will also include Erno Rappe, Warner musical chief, and until recently with Roxy. Roxy's present salary is \$150,000 a year and his existing contract still has two years to run. Rappe's contract calls for an initial salary of \$76,000 for the first year with Warners and an upward sliding salary until it will reach about \$125,000 for the third year.

The alternative plan which credited to the Rockefeller interests calls for the erection of a musical center which would include practically every type of music entertainment from opera to legit and pictures.

Efforts to obtain affirmation of the plan from either the Rockefeller interests or the Culling group failed. The latter officials denied all knowledge and so far as the former was concerned, the only information gleaned was that if such a plan were under consideration it must be personal with Mr. Rockefeller.

Wyman, Back, Confesses Holdup Clumsy Frame

Kansas City, March 18.

The mystery surrounding the robbery of the Shubert boxcar March 6 has been cleared. Leo A. Wyman, treasurer, missing since March 9, returned from a trip to Chicago and confessed, the police here say, that the robbery was a frameup. He implicated James Woods, advertising agent for the house, and an outsider. He admitted knowing the holdup was to take place. Woods, held by the police, denies any complicity.

Eugene Jones alias Mike Howard, 27, arrested March 14 in connection with the Shubert robbery, told police he was in the "holdup" but that he had been aided by another man, he believed Wyman. Jones, had the thing in mind for about a year. Jones accused both Wyman and Woods of doublecrossing him. Jones' story was that he got only \$500 and he believed Wyman got \$10,000. A man told of hiding \$1,500 behind the Shubert ticket rack and the money was found there.

Wyman accused Woods of getting \$1,500. It is stated the loss to the house will be about \$5,000, which it is understood, has been or will be made good by Wyman's family.

Stock "Journey's End"

George Kondolf, Jr., and Walter Palmer launch summer stocks at Buffalo, Rochester on March 23. Both will open with "Journey's End."

It will be the first stock presentation of the R. C. Sheriff play, Kondolf guaranteed Gilbert Miller four weeks between the two towns.

LESLIE'S "REVUE" BUY

Broadway brokers have taken a four-week buy on Lew Leslie's "International Revue."

The buy is for 4th orchestra seats nightly.

Dorothy Knapp moved a notch closer to a conclusion of her suit against Mrs. Ann Wainwright Pe. field, elderly society matron, and alleged backer of "Fiorella," for \$250,000. The Appellate Division of the New York Supreme Court has denied Mrs. Wainwright's appeal from an order that she appear for an examination before trial. It is to take place March 25.

Named with Mrs. Wainwright in Miss Knapp's suit are Earl Carroll, Evelyn Hubbell, George Bagby and Romilly Johnson. The last two named were the authors of the musical, while Miss Hubbell is alleged to be Mrs. Wainwright's secretary.

Miss Knapp's suit is premised on a contract with the producer which called for her to star in "Fiorella" at \$1,000 per. She alleges in her affidavit that this contract was broken from an overt act that she appear for an examination before trial. It is to take place March 25.

In the action is an exhibit of an affidavit by the defendants wherein they state that they had no knowledge of the contract with Mrs. Wainwright, Miss Hubbell and the authors.

There about 125 men in the starring role, but that he couldn't do otherwise because "of his great love and affection" for the girl.

Subsequently, Broadway heard that Carroll and Miss Knapp had split.

TEX. AMATEUR GROUPS TOURING FOR PROFIT

Dallas, March 18.

With legit a thing of the past in Texas, little theatres and amateur play groups are taking to the road and picking up considerable money. There about 125 men in the starring role, but that he couldn't do otherwise because "of his great love and affection" for the girl.

As matter of fact they are systematically organized clubs, whose members make it their regular profession. No salaries are paid but all members manage to eat. By giving a couple of amateurs a look-in here and there they manage to keep good will and their amateur confiding. The biz has become a full grown racket, especially for ambitious collegiates. Most colleges have own clubs which makes good training schools.

On the road little theatre troupes go from six bits to a seat, and they usually get a full house, with little or no expense for ballyhooing. A tie-up with women's clubs in small burgs serves better than any two press agents.

Woods Calls It a Day

Looks like A. H. Woods is washed up for the season. His latest try, "Love, Honor and Betray," will be taken off at the Eltinge Saturday.

It opened last week.

With no bookings in sight, notice was posted Monday dismissing all employees front and back. Woods' office force has been cut. Mnx Ryan, secretary to Woods, who has many years has gone to what the office says is an extended leave of absence. John Zwicke, who handled the theatre, is also through.

STEWART UNDER KNIFE

Charles Stewart, general manager for Laurence Rivers, Inc., who produced "The Green Pastures," is in grave condition at the Post-Graduate hospital.

Stewart was operated on for intestinal ulcers just after the show opened. This was his third time under the knife for the third major operation, but doctors are confident of his ultimate recovery. Stewart owns 15% of "Pastures."

Quotes of Burns Mantle's Notices To Burn "News" Kidding Critic

Burns Mantle, dramatic critic of the New York "Daily News," writing in the Sunday edition, challenges the five no opinions charged against him in the last tabulation of Variety's dramatic critics' box score.

"Tain't so, he says.

Mantle declared: "The 'Variety' name is one in which only the side inside the office knows the rules, and these, I gather, vary with the weather, or the judges, or the temper of the season. I resent those five no-decision verdicts. There may have been plays that I thought were half good and half bad, plays that would please a certain section of the public for which I wrote them. I have written and produced, but not the general public; plays that might fail but did not deserve to fail; plays that I disliked but thought would sell, or plays that I liked but thought would not sell."

Variety's records for the current season reveal Mr. Mantle as charged with no opinions on the following shows: "Queen Bee," "Vener," "First Mortgage," "Rope's End" and "Claire Adams."

Re-reading these reviews, Variety's scorekeeper cannot wholly agree with Mr. Mantle that "Queen Bee" has never been a play about which a review was written in this column by this reviewer about which some definite expression of personal opinion was not carried in that review. In justice to Mr. Mantle it is conceded the inclusion of "Claire Adams" as a no-opinion was incorrect. Ratings of no-opinions on the other four plays must stand. Mr. Mantle said, in part, of each: "Vener," "A drama of frustration. Therefore interesting. Likewise depressing. And mostly honest."

"First Mortgage," "The result is compromise. A natural inclination is to accept the play as a story born half of dreams and half of disappointing reality."

"Rope's End," "I am not much at judging murder plays. . . I do not care" as I should to the play."

"Queen Bee" (with society star)—"You should be prepared to view it as sort of a social as well as a dramatic diversion."

"Variety" has been kidded before by dramatic critics over the interpretation of reviews. Perhaps Mr. Mantle can match Variety's criticisms with his notices to prove a contrary viewpoint.

Reviews

No opinions are a matter of the spirit of a review. Mr. Mantle frequently declares the mood of his spirit to an incident by incident description of the plot. Such notices are potential recipients of the no-opinion rating. Where it is necessary to speculate on a critic's final emphasis there is apt to be a well-developed germ of no opinion by box score standards.

Necessarily in awarding no opinions there is an arbitrary aspect. Mr. Mantle's comment about only Variety knowing the rules can only be answered by saying there's no secret about the rules. Interpreting the critic may be difficult, but in general the facts about any given show are plain enough to mark it flop, moderate or full success.

From the beginning Variety has set up a 12-week period as the dividing line between flops and classics. Entire scoring system is based upon the commercial angle and takes no account of whether the deserve but do not get a run, or, conversely, shows that do run but don't deserve it.

Quits Chi. Drama League

Chicago, March 18. May Dowling has resigned as director of the Dramatic League of Chicago, but will remain with the Shuberts. She has been granted a four-week vacation by J. J. Shubert, and upon her return will do advance work in Chicago or New York.

Dramatic League's first subscription season ended Saturday (15) at the Princess. Ventures got around 6,000 steadies under Miss Dowling. Her resignation, on the ground that the work was too heavy, was protested by the Shuberts and it is likely that in October she will be asked to manage the League again.

JESSEL AFTER THEATRE

New Producer Wants Home for His Own Shows

George Jessel, with an undisciplined backer representing the new season as a deal for Bolognini's Tivoli theatre (straight pictures), 51st street and 8th avenue, New York. If getting the house Jessel proposes to name it after himself and play his own production there.

Jessel entered the producing field with "This Man's Town," opening at the Ritz, New York, last week, with Jessel as producer only and not in the cast.

Tivoli, 1,600-seater, is considered the best money maker of Bolognini's 8th avenue chain.

11 DAYS LONG ENOUGH TO BE WITH MILLIONAIRE

Chicago, March 18.

Legit performers got the divorce court spot last week.

March 11 Frances Miller, of "Fifty Million Frenchmen," married John J. Fox, said to be a Fifth Avenue millionaire. Something went wrong, and 11 days later she sued for divorce, charging cruelty.

Kenneth Hunter, of "Let Us Be Gay," filed divorce proceedings against Maxine Hunter, with desertion as the reason. They were married 1914. In February, 1923, according to Attorney Phil Davis, Maxine deserted by moving to New Zealand.

One year after having divorced Roy Gotschow, contractor, Beulah Gotschow, former show girl, is suing for \$100,000 for damages. She alleges that Gotschow broke into her apartment March 10 while she was entertaining Lawrence Robbins and booking agent, smoking her and Robbins. Beulah Gotschow is still in bed, according to the statement.

FROLIC ROOF FOR NBC'S TELEVISION BROADCAST

The former Midnight Frolic theatre atop the New Amsterdam is now a broadcast station. The Times Square branch of the NBC. It went on the air for the first time Sunday when Collier's hour was handled.

The theatre is complete, stage and seats having been installed upon Ziegfeld's attempt to bring back the place last season. Spectators now are admitted by card and may witness the entire broadcast so far as the microphones go. A glass partition separates the studio from the spectators and may be raised or lowered at will.

The roof is equipped for all systems of talking picture showings, and may be used later by the NBC for television broadcasts.

La. Legion Jails Actor, Charges Benefit Trick

Davenport, Ia., March 18. Stuart Carroll's "benefit" production in the Grand theatre here, tentatively scheduled late this month, was nipped by police, last week, when the American Legion war veterans' committee issued a warrant against Carroll, after he had turned loose a crew of fem ticket-sellers upon the city.

The Legion kicked because it didn't know anything about the scheme until ticket purchasers wanted to know what it was all about and the vets figured Carroll was using their name for a quick clean-up.

Carroll claimed he was an actor. He is in the county jail under \$500 bond pending grand jury action.

HARRIS DEFERS "SANYA"

Jed Harris has shuffled plans again and will not return to production activities until next season.

Harris was to have produced "Uncle Sanya," an American adaptation of the Russian drama presented here in the repertory of the Moscow Art Players, next month, but has sidetracked until next season.



Harold C. Eckert, "Journal," Columbus, Ohio, said: "Comedian Roscoe Ails, important land owner of Indian Lake, Russell's Point, Ohio, received a sustenance ovation. This fanfare quite well mannered clown with assortment of disjointed hips, and stiff-legged poses, acrobatic artistic hands, roving eyebrows—made his lines gems of wit, by vocal inflections and mugging."

ROScoe AILS

Featured comedian in Schwab & Mandel's "New Moon" Co., enroute. Direction LOUIS SHURR.

CIVIC AID NO HELP FOR SHOW

Minneapolis, March 18.

Solution for the road show problem apparently does not lie in civic organization and newspaper support.

For the first time in its existence the local Civic and Commerce Ass'n, leading local civic body here, got solidly behind a touring attraction, "Street Scene," at the Metropolitan last week, sending out letters to the city and to the police for support and arranging a big business men's banquet with William A. Brady, producer-owner of the show, as the principal speaker.

Through the association's efforts leading business houses took blocks of seats for the opening night. Newspapers plugged the attraction in front page articles and editorials. This is a record for any show here.

But there was no underwriting and no subscription plan. When the gross for the week was checked up it was found to be only around \$15,000—not so hot at \$3 top and fully \$12,000 short of capacity.

Balcony trade throughout the week was comparatively light. The low point evidently not being influenced.

Without any civic support "East of Suez," with Florence Reed, did near-capacity at every performance with the stock at the Shubert. Scaled at \$1.25, show holds over.

Farrar to Retire at 50, Will Never Broadcast

Macon, Ga., March 18.

Geraldine Farrar, who drew 4,000 persons to her concert here last week, declared she expects to retire forever in two years at that time she good-humoredly confesses she will be 50 years of age. She states she never will appear on the radio.

Asked if she cared to comment on Lou Tellegen's recent marriage Miss Farrar laughingly replied: "Tellegen and I have gone our separate ways. I have no interest in his marriage whatsoever."

Tent Show Booze!

Kansas City, March 18. Here's a new squawk against booze. Why traveling an actor with the Mark musical comedy ran wild on the train. He didn't do any smoking, but, according to the Equity representative here, "he bit up the company."

Equity in New York was queried over the propriety of dismissing the man without notice. The wild guy is said to have bitten the lip of another actor so severely that the latter could not go on that night. Show is of the tent and rep class.

Quick Vogue of "Green Pastures" Brings Cycle of Colored Plays

"WHOOPEE" CLOSES

Cantor Leaving New York This Week for Picture Colony

Cleveland, March 18. Ziegfeld's stage star, Eddie Cantor, closed his stage career Saturday in this city.

Cantor immediately left for New York to make a talking short. He will leave New York, Friday (20), for Hollywood, to start "Whoopee" as a musical talker for Sam Goldwyn at United Artists studios.

TICKET CONTROL PLAN UP TODAY IN N. Y.

A show-down meeting on the proposed ticket control system which has been in preparation for several months, is dated for this afternoon (Wed.). The plan worked out by the combined managerial, agency, Equity and Authors' League committee has been accepted by some theatre owners, but others are wary about committing themselves. Included in the latter group are showmen who okayed the proposition when originally suggested.

Objection has been voiced by theatre men as to the wide latitude given a proposed committee of five, also the matter of financing the plan. There appears to be a difference of opinion as to when it should start operating. Some believe it is too late in the season to start, others saying this would be the proper time for the experiment.

The general plan is designed to do away with high prices of theatre tickets, all agency buys to be discontinued and the brokers to take no more than 75 cents above the box office price.

FRANK SHAY ASKING FOR DIVORCE IN MASS.

Frank Shay, one of the founders of the original Provincetown Players and director of the Provincetown Barnstormers, has brought action for divorce in the County of Barnstable, Cape Cod, Mass., against Fern Forrester Shay, now living at 239 East 19th st., New York.

Hearing is set for the Barnstable court April 22. The Shays were married in New York, Jan. 2, 1918. They have one child, Jean, Barbara Shay, born March 22, 1920. Shay, until recently, was dramatic editor for D. Appleton & Co. of New York.

No. 2 "Sinners" Quits; Hurt by Boston Censor

Second company of "Young Sinners" which had been organized primarily for Chicago folded last week in Boston after three weeks out.

Deletions in script and business to meet with requirements of Censor Casey, of Boston, is reported as having put two strikes upon the chances of the piece on Boston run and with Shuberts, producers, deciding to close and hold Chicago open for the original company when it winds up at the Morosco, New York.

"Ripples" Out; House Tenantless Till June?

With "Ripples" (Stones) going to the road after another week, the New Amsterdam may go dark indefinitely. No booking is in sight until a new "Ripples" which Ziegfeld tentatively dates for June production.

"Ripples" is in its sixth week. Winterland show is no surprise to insiders. Business slipped after the first two weeks.

BUCHANAN'S FILM DATES

Jack Buchanan has been placed under contract to make three pictures for Paramount on the coast. He will depart for California April 20.

"Wake, Up and Dream," the Cochran-Selwyn show, featuring Buchanan, Paramount's new week before Buchanan goes eastward.

The heavy click of "The Green Pastures," colored cast melodrama at the Mansfield, New York, has precipitated a cycle of colored cast attractions to follow, some dramatic and others musical, but in all instances producers sanguine on chances of patronage figuring the type of play ripe for a cycle after the reception accorded Marc Connelly's opus.

Colored cast production now reeling and with premieres set for early date is "Hot and Bothered," melodrama which reaches production in two weeks via Harrison and music comedy divisions. "Changes Your Luck," "Lenox Avenue" and "Harlem Nights." The first is a musical with remaining two dramatic productions.

Jobs for 200 Players

The click of "Pastures," heavier than that of the Theatre Guild's production of "Porgy" which also enlisted an, all colored cast, has blown up a harvest wind for colored performers both in the dramatic and musical comedy divisions. With most of the productions enlisting large casts it is figured that the new venture will provide employment for nearly 200 performers who would be okayed by the service.

With list of houses on the T. O. B. A. Circuit, which had been routing the colored shows at its lowest ebb this season, colored performers in all theatres would have felt the pinch of unemployment.

Equity Plays Safe in Stage-Screen Tieup

Equity has sounded a warning to its membership via weekly deputy report against signing contracts for legit productions with strings attached that would tie up services of casts for reproduction as talkers in pictures.

Complaints to Equity that certain managements, mostly of the theatre, were offering engagements with stipulation that same cast should do talkers of the production, are said to have prompted the matter being thrust out before Equity's council and with the latter ruling the idea out.

Since Equity has been unable to gain foothold in the picture division but talks of new efforts to gain traction, new rule looks like a protection measure.

Some of the short roll boys without access to the big film market have been attempting to promote finances from some of the smaller picture producers upon promise of being able to deliver original casts in the picture. Talker value of the picture people will furnish bankroll.

In complaints that have reached Equity on the arrangement producers have gone as far as to try to persuade actors to sign a stipulated arrangement, outside of the provisions of the Equity contract, whereby they should share in a split on salary of the legit if making the picture version while still appearing in original production. Equity has ruled this arrangement out also, and while giving its members permission to make individual talks while under employment has stressed the point that no player is to sign a big stage picture contract in any arrangement whereby the manager intends collecting part of the actor's salary for subsequent appearances in screen versions of the play.

Equity's ruling on performer's services is somewhat similar to the stand the Dramatists' Guild has taken in the matter of playwright members plugging their works with producers' financing by picture interests on legit production in exchange for picture rights of plays involved.

COAST "CODE" CAST

Los Angeles, March 18. Rehearsal of "The Criminal Code" starts Monday.

Seven principals from the east for the Belasco & Curran production are—Arthur Byron, Katherine Keyes (Mrs. Byron), Walter George, Russell Haines, Thomas Finley, William Franklin and Leo Curley.

Locally, 16 parts are being opened April 21, at the Curran, San Francisco.

Another Adverse Angle to Stock Operation—Talkers Taking Plays

What's still left of the dramatic stock field is in a sad state of stock bills, since 80% of the current season's output thus far is impractical as stock bills.

Stocks in paying stands have been compelled to shift to other territories because of scarcity of new material and figuring repeats suicidal.

With most producers more anxious for quick turnover on sale of picture rights, the slow revenue from stock releases has proven another drawback for the stock managers.

Frothy farces, sex stuff and large cast and scenic affairs which have been in the majority this season, have been tabooed by the stock men. Many have closed prematurely to conserve the few remaining plays available for stock for next season.

Royalty for Mother of Death House Play Hero

Issues involving actors' royalties on "The Last Mile," current at the Sam Harris, have been settled in conference. Upshot is that Mrs. Elsie Blake, mother of Robert Blake, convicted prisoner, who was the author of the manuscript from which the present play was mainly built, will receive 50 percent of the royalties going to the author, Jackson J. Ely. Eric Pinkler, Wever's agent, contrived the agreement.

Mrs. Blake formerly received only 5 percent. This was by agreement of Wever. "Suddenly" the operation of the play brought newspaper discussion that reached Mrs. Blake in her Texas home, and friends there spurred her to seek a better arrangement. They contributed to her traveling expenses and had her come on to New York, where her presence impelled much newspaper space in exploitation of the play. Thus far she has not yet seen the place and from last accounts has no desire to visit it.

Equity-Radio Idea Up

Equity held a special meeting Monday to select the nominating committee for the annual election in May. The committee is of nine members, three appointed by the Council, and the other six by members' ballot.

The meeting also considered proposals for changes to the constitution. One is to have four vice-presidents instead of two as at present. The third vice-president will especially represent Equity members engaged in pictures, while the fourth will represent the mid-western actors, principally the tent and rep people. The idea of having an official designed for the Coast colony is the first development within Equity since its Coast defeat last summer.

The other change has to do with the future growth of radio, vaudeville and television. While Equity is supposed to cover the amusement field, the matter of radio has never been specifically considered. Radio program people have suggested to Equity that it organize the division. At present Equity's interest in broadcasting is confined to production and stock actors appearing in radio plays and sketches.

"Gala Night" Goes Cold

Proposed plan to reopen "Gala Night" for an additional New York run went cold last week when the cast refused to waive security for the reopening. Hunter Williams, producer, had been unable to post further security at Equity to permit reopening. "Gala Night" folded week before last at Erlanger's New York, after two weeks.

WEVER-FAGAN AWARD

Edward Wever has applied in the Supreme Court to confirm an award in his favor made on an Equity contract with Myron C. Fagan, by which Wever was employed at \$300 a week in "Nancy's Private Affairs."

The arbitrators, Charles L. Wagner, Marcel Steinbergues, and Francis C. Hubert, decided that there was no breach of the contract by Wever and that Fagan owes him \$1,412.

Good Reason

Long Beach, Cal., March 18. As the fifth production of split-week dramatic stock at the Capitol, the MacKenzie Players decided to play "Peg o' My Heart." Then they decided on "Shavings."

Finally they gave it one more thought and decided to play nothing. No biz.

FUTURE PLAYS

"They Never Die" is in rehearsal, placed by C. Hall at the Playhouse, Wilmington, April 5. Incast are Marion Foster, William Deane, Daniel Giff, Marjorie Wagner, Louise Fischer, Eleanor Boulton, James O'Connor, Dorothy Collins, Eugene Jackson, Ruth Marquard, Antonette Engelhardt, Robert Rowley and Robert Conklin.

"Stepping Sisters" goes into rehearsal this week as next for Albert Bernstein. Starts at Playhouse, Great Neck, L. I., April 5.

"Uncle Vanja," translated version of the Russian drama of same title is set as Jed Harris's return to legit as producer. It was formerly done in its original as part of the repertory of the Moscow Art Players. Harris is now casting.

"Intermission," comedy by Irving Kaye Davis, will reach production in March. Starts via a new producing firm. Action of piece takes place in a theatre lobby during entr'acte period.

"Marching Men," by James Henry O'Brien, produced by R. Reynolds. Jack O'Connell and George Sayre of M-G-M will do a musical play called "One Night Only."

"Once a Year," by Jack O'Donnell, to be produced next month by Robert Newman. John Golden returns from Florida March 23, when he will do a comedy, "Between the Two," by Geoffrey Kerr, followed by "After Tomorrow," by Hugh Stange, with Ross Alexander in the lead.

Marion Gehring is doing a play with an all-English cast.

"One Beautiful Evening," by Vera Caspary, will be put on by Crosby Gaige in July. Casting is scheduled for June. Play comprises women characters only—24 of them. Helen Hayes will be starred and Winifred Lehman is scheduled to direct.

Crosby Gaige's next play will be one as yet untitled from the pen of Sidney R. Buckman. Buckman is the author of "Storm Song," which Sam Harris intended for the last Jeanne Eagels. The play will go on in May, with tryout scheduled for Cleveland.

"Feast of the Fools," by Garrett Ford and Garrett Weston, has been obtained for production by Crosby Gaige. Piece will be given a spring tryout and then held out until autumn.

"Hotel Universe," by Philip Barry, went into rehearsal this week as, next for Theatre Guild. Arthur Hopkins was formerly reported having this one upon production schedule, but instead will do another comedy by Barry, untitled as yet.

Cast includes Katherine Alexander, Ruth Gordon and Earle Larimore among others. Philip Moeller is directing.

The second edition of "The Little Show" is set for spotting at the Music Box, New York, latter part of May. Now organizing and goes into rehearsal in a couple of weeks. "Topaze," current at the Music Box and which has been holding up on class patronage, will shift to the Music Box when time comes to vacate in favor of "The Little Show."

"Triplets," farce by Mark Linder, is set for production next month with Collins and Adams as producers.

Linder will call rehearsals for the new one after the New York opening of his other, "Room 348," which bowed in at the Boulevard, Jackson Heights, L. I., this week and comes into a Broadway house week after next.

"House Affre," produced by Arthur Blum and now showing up in the sticks, is set to steer into the Little, New York, March 31, supplanting "Many a Slip."

Nine Shows Going Out

There are nine shows on Broadway's existing list. Three are musicals, two are Oriental. The Chinese troupe departs from the National this week, while the Japanese players quit at the Booth last Saturday.

"Bitter Sweet," presented here by Arch Selwyn, Flo Ziegfeld and Charles B. Cochran, goes out for four weeks prior to sailing back to London. Operetta is selling better than the early weeks, averaging better than \$40,000 weekly. Recently moved from the Ziegfeld to the Shubert. Has played 20 weeks. Engagement said to have been profitable.

BITTER SWEET

Opened Nov. 5. Little (Post) said "delightful." Summed up general reaction. Variety (Rush) wrote: "Fine romantic quality is bound to exert powerful pull, and that probably will move it out of limited class draw."

"Love, Honor and Betray," presented at the Eltinge by A. H. Woods, will be taken off Saturday. Opened last week.

LOVE, HONOR AND BETRAY

Opened March 12. Garland (Telegram): "Cheap, obvious and utterly unfunny." Little (World) found "more than the usual brutality and offensiveness."

"This Man's Town," offered by George Jessel at the Ritz, stopped Monday night. Played a week and one day.

THIS MAN'S TOWN

Opened March 10. "Indifferent melodrama," reported Brown (Post). Other notices were of that thought.

"Many a Slip," presented at the Little by Lew Cantor, goes to the road after playing seven weeks. Got good notices but only light trade. Averaged \$7,000 or a bit more. "Sweet Adeline," presented by Arthur Hammerstein at his theatre, closes for the season. Played 23 weeks. Started out a smash and went to go to grade for a time, bettering \$40,000 weekly, should have spanned the season, but trade steadily declined, until lately it was near the \$20,000 mark.

SWEET ADELINE

Opened Sept. 2. "Should be listed high among the walloping smash hits," declared Winchell (Mirror). "From end to end pretty handsome and enjoyable sightseeing tour through the gay Nineties," said Adeline.

Plenty of fun, sight and song. If other musicals are worth \$6,000, this is a bargain entertainment.

"Top Speed," a musical presented by Bolton, Kaimar and Ruby, with picture backing, closes at the Royale this week. Played 13 weeks. Never in the going. Agency buy kept it running for a few weeks. Dropped to \$20,000 and last week about \$13,000.

TOP SPEED

Opened Dec. 25. "Bright, brisk musical," opined Lockridge (Sun). Winchell (Mirror) was most favorable, saying "refreshing hit."

Variety (Said) pegged it moderate, and predicted quick appearance at Leblang's.

"Everything's Jake," an independent show, goes out of the Bijou. Played seven weeks, mostly at the Little Princess.

EVERYTHING'S JAKE

Opened Jan. 18. Critics found much humor tucked away in uneven and uncertain comedy. "Genial, wheezy piece," said Little (World).

Variety (Land): "Many of the virtues and most of the weaknesses of the farce form of writing. Apt to attract some trade for a couple of months."

No. 2 "Last Mile"

A second "Last Mile" is being organized by Herman Shumlin, producer. It is destined for Chicago.

Shows In Rehearsal

"Virtue's Bed" (Lohmuller & Ebury) by Paul Green. "Hotel Excelsior" (Theatre Guild), Guild. "Hot and Bothered" (Harrison House), President. "Once Upon Your Luck" (Acme Productions), Bryant Hall. "Jonica" (William Friedlander), Longacre. "They Were to See Paris" (Shubert), Morosco.

REVIVING CLAIMS

Square With Equity, MacLoons Want to Collect on Coast

Los Angeles, March 18. The MacLoons are in action again. Mrs. MacLoon (Lillian Alberson), since squaring with Equity recently, has started digging up old claims against actors. During the MacLoons' altercation with Equity, the latter refused to permit any arbitration on the producers' claims unless and until they were reinstated.

Mrs. MacLoon has started with Harry Golub, singer, who is alleged to have walked out on her production of "The Desert Song" last year. Golub, asked to return two weeks' salary, contends that urgent business compelled him to leave and that he explained this to Mrs. MacLoon. Equity is understood to have designated Mitchell Lewis to arbitrate for Mrs. MacLoon, while naming Frederick Burt for Golub. Third arbitrator is yet to be selected.

Another of Mrs. MacLoon's claims is against Barrett Greenwood, actor, charged with walking out on "The Desert Song," produced by Louis MacLoon, the coast a couple of years ago. No action has yet been taken in this case.

Cast Waives—Show Opens

"The Royal Virgin" landed at the Booth, New York, this week as result of the cast meeting W. P. Tanner half way and waiving claim for a week's salary for laying off last week.

W. P. Tanner decided the week layoff last week when the Booth date had not been clinched the cast brought the matter to Equity. It was to have been taken up by the Equity council until Tanner announced that he would open the show with the original cast this week if the cast would waive the layoff week.

Kondolf's Twin Stocks

Rochester, N. Y., March 18. George Kondolf, Jr., will operate stock companies in both Rochester and Buffalo this season. He opens in Lyceum, Rochester, March 31, and in Erlanger, Buffalo, late in April.

Harry Essex will have general charge in both cities. Walter Folmer, financially, is again associated with the show. Brown and Irving White return as stage directors.

FELIX YOUNG PRODUCING

Felix Young has squared differences at Equity and will resume production activities.

Young lifted an obligation for a week's salary to Katherine Wilson, who had appeared in "Top of the Hill," produced by Young early in the season. Miss Wilson claimed the amount in lieu of notice when closed the show and arbitrators upheld the claim.

Young now is casting for a new comedy, untitled as yet, which goes into rehearsal late in March.

PROVIDE HIRSCH BERTH

Chicago, March 18. Max Hirsch is out of the box-office at the Erlanger, with Chester Amborg moving in from the Riatio. Johnny Jones had an agreement with union that Amborg would get the spot if he were forced out by the closing of the Star and Garter or Riatio.

LESLIE PAY OUT DISPUTE

Complaint was made by Equity to two acts in "The International Revue" at the Majestic because of alleged unauthorized salary cuts. The complainants are Herbert and Gordon and the show is running. Show management said the agent for the acts consented to the cut. The acts say otherwise.

Mae West's Trial Starts, 57 Other Defendants

The trial of Mae West and 56 other defendants for participating in an alleged indecent performance of "The Pleasure Man" was finally begun Monday by Judge Amedeo Bertini in Court No. 1.

Selecting a jury started with Assistant District Attorney James G. Wallace appearing for the prosecution and a group of lawyers, headed by Nathan Burkan, for the defense.

The other defendants are: Carl Reed, producer; Charles Edward Davenport, stage director; Alan Brooks, who played the featured role; Stan Stanley, comedian; Jay Healy, William Augstin, Carmella Campbell, Edgar Barrier, Elaine Ivans, Leo Howe, Lester Sheehan, Martha Vaughn, Edward Hearn, Albert Dorando, Leo Lorraine, Jo Huddleston, William McDonald, Gene Pearson, Howard Chandler, John Ayres, August Boylston, Marguerite Leo, Kate Jillane, May Davis, Edward Roseman, Joe Delaney, Robert Cooksey, William Sell, Herman Jensen, John Chitrey, William Bragay, Arthur Keller, James Rich, Frank Leslie, William Cavanaugh, Charles Ordway, Chuck Connors, son of the famous Bowery character; Fred Dickens, Harry Armand, Sylvan Repetti, Gene Drew, Robert De Marco, James Clark, Charles Blotch, George Cartier, Philip Kier, Charles Philip Grossman, Richard Read, Fred Carlton, Jack Denton, Rudolph Carmillo, Tommy Denton, Frank Rendhage, Frank Spenser, Kuni Hara, Walter James, and Tod Lewis.

As the charge against the defendants is a misdemeanor the defendants are not required to appear in person, but may be represented in court by counsel. The only ones in court at the opening of the case were: Miss West, Reed, Davenport, Stanley, Sheehan, Miss Leo, Miss Julianne, Miss Davis, Cavanaugh and Connors.

Miss West, Reed, Davenport, Stanley, Sheehan, Miss Leo, Miss Julianne, Miss Davis, Cavanaugh and Connors.

Jones & Green, Fagan in Hookup for Producing

Jones & Green, producers, and Myron Fagan, playwright, have effected an arrangement whereby the three will join in production of several of Fagan's plays. The combo deal was set last week when "Nancy's Private Affairs," produced by Fagan and agreed to fold was shifted by Jones & Green to the 48th Street, New York, of which the latter's are lessees.

With new arrangement the trio will produce "Peter Fling High," and "Fagan's plays now in process of casting and will later project a musical version of "Jimmy's Women," produced in non-musical form last season by Fagan & Whitlock.

Stock Mgrs.' June Session

The Theatrical Stock Managers' Association will hold its third annual meeting at the New York Hotel Pennsylvania, New York, June 18, 17, 18.

The list of speakers invited includes William F. Cavanaugh, head of the L. A. T. E. E. and Joseph Weber, president of A. F. of Musicians. The stock managers through a letter some weeks ago by the Association's exec chairman and com. George J. Houtain, aroused the union chiefs to resentment by allegations made by Houtain. Especially bitter was Cavanaugh, who was quoted at the time as wishing to have nothing further to do with Houtain upon any matters pertaining to the Alliance.

"MINSTRELS" COAST ROUTE

Los Angeles, March 18. Arthur Hockwall's "Georgie Minstrels" will play two weeks of one and two night stands for Box West Coast Theatre. They open March 20, at the Rosemary theatre, Ocean Park.

Long Beach, Hermosa Beach, San Diego, Riverside and Santa Ana will follow.

Frazer Leads L. A. "Married"

Hollywood, March 18. Robert Frazer set for lead in Dudley Ayres' production of "Among the Married," with Ayres in a subordinate part. Charles King will direct.

Play will play a week in Long Beach, then to the Curran, San Francisco, before opening here.

Austrian Stage Show Biz Shot; Native Theatres Tax-Overwhelmed

Vienna, March 18.

Theatre business here is shot with the exception of the Opera house, subsidized by the state. One reason is that the show business is overburdened by taxes imposed by the socialist government and by embarrasments caused by the administration of the tax laws.

For instance Alfred Piccaver, American tenor of the Vienna opera, was prevented from re-opening as a feature at a local vaudeville house dark three years, because the Socialist tax bureau insisted that the house could not resume unless it paid three years' back taxes.

Small picture theatres which cannot afford to wire are preparing to organize themselves into chains, playing vaudeville and pictures on a pooling system, cutting costs by co-operation and sharing in profits.

In addition to the other local troubles, there is a great deal of unemployment, which depresses business and throws many performers out of jobs.

High Class Sewer Place Rome's Best Nite Club

Rome, March 5.

"Champagne must pay for art" is the dictum attributed to Anton Giori Bragaglia, director of Rome's smartest night club. It is also the motto of the Imperial cabaret. The cabaret is literally an upholstered sewer, occupying an ancient Roman bath.

From 9 p.m. to midnight, Bragaglia gives ultra-modern plays and advanced theatrical programs to highbrows. From 12.30 a.m., the Theatopian is transformed into a Terschloren resort with jazz, ladies and low-brows who can afford \$8 to \$10 a bottle for champagne. This offsets the theatre's deficits.

Rome is not much of a city for night life. A Fascist edict closed all night resorts after one a.m. about two years ago, but they have since been permitted to reopen, and operate till 4 a.m.

The patrons are mostly tourists, businessmen from the provinces in for a spree. A few of the Roman aristocrats and the foreign attaches of the embassies and legations drop in. Night life in Rome is not much to talk about, though. There are only three resorts open after midnight, including Bragaglia's.

The latter is unique in that it is situated in what was once the private bathing establishment of a Roman patrician in the times of the Emperor Septimius Severus. Some say the Emperor owned the baths himself. The ancient Roman columns can still be seen. Even traces of the original lead piping, which brought the hot water to the bathhouse. The stage of the little theatre is built over the remains of the swimming bath, which has been filled in. The establishment is several feet underground the level of the street.

Vera Vergani Marries

Rome, March 6.

Signorina Vera Vergani, one of Italy's famous leading ladies in legit, has married the Italian mercantile marine officer, Leonard Pescarolo. She is retiring professionally though one of the youngest and most attractive leads in the country.

Yvonne George Very Ill

Paris, March 10.

Yvonne George, locally famed beauty and entertainer, in America some years ago, is seriously ill in Lausanne, Switzerland.

"Frederique" Flivs

Paris, March 11.

Franz Lehár's operetta "Frederique," after a good start at the Lyrique theatre, is flivving. It is being replaced by "Ciboulette," revived musical by Reynaldo Hahn, with lyrics by Robert de Fiers and Francis de Croisset.

"Ciboulette" played with success two years ago on the boulevards.

PAYLOVA IN DENMARK WITH NEW PARTNER

Copenhagen, March 10.

Anna Pavlova comes to Denmark the end of this month, bringing this time a complete ballet corps, two music conductors, altogether some 50 persons, besides three wagonloads of scenery.

Her partner, instead of Djaliloff, who died recently, is now Pierre Vladimiroff, of the Mariinski Theatre, Leningrad.

Pavlova will show Copenhagen six complete ballets at the Casino. After Copenhagen she goes to Paris, and then to America.

Only Rep House Closing

London, March 11.

Avenue Pavillon, London's only repertory film house, and the only one in the country, folds March 15, management and staff having been given a fortnight's notice.

House was then taken over by Stuart Davis, on behalf of Gaumont, who has run up subjects successfully for a year.

Belgium

By T. J. Underwood

Brussels, March 6.

The Three Eddies, lot of "Blackbirds," are at the Ten o'clock Cabaret, Brussels. Zoiga and Rachel are another couple of dancers, acrobatic style, in the program.

Yvette Guilbert sang a series of 18th and 19th century songs at the Parc Theatre, Brussels, by way of protesting. Nine years old, he interlarded from that of yesterday. Little girl agreed with her.

Alice Vander Heyde, known as Alice Verlet, Belgian singer who has appeared in opera at Carnegie Hall, New York, died in Brussels.

Jean Herve, French actor of the Comedie Francaise, said in Brussels:

"When I was young I was vain and lazy and the theatre held glamor for me. Today I have no vanity and I have to work 'comme un diable' (like the devil). That's my punishment."

Fairbanks' first talker, "Iron Mask," makes his bow to Belgium shortly at the Monnaie and Victoria cinemas, Brussels.

Raoul Spitaels, of La Louviere, Hainaut, Belgium, is the newest Broadway star. He is a pianist, plays Bach, Chopin, Beethoven and Mozart on the piano with a mastery that confounds the critics.

At the Scala music hall, Antwerp, Jenny, deputizing for Helen John's glorious Gloria, scored. She's a girl who has a way with her and her songs at the piano and accordion playing were something new. Acrobats and jugglers are the main ingredients in every Belgian music hall show.

Overflow daily at the Eldorado Cinema, Charleroi, where the talker, "Noah's Ark," is showing permanently.

Gramophones and records are to be the special care of Phonio Arts et Sciences, association founded in Brussels. Holding strictly aloof from commercial enterprises the association intends to broaden the public taste in records; make the gramophone aid for linguists, historians, musicians, doctors, etc. record famous voices and those of prominent persons; extend use of gramophone for the diffusion of knowledge; make it part of school curriculum; arrange gramophone concerts in hospitals and sanatoria; create world service of phonographic documentation; publish periodical, and organize national and international gramophone congresses.

Amsterdam By MAX TAK

Amsterdam, March 5.

Effort of P. Holman to form a new cabaret company, the "White Raaf," with White Croon, has failed. Performances of this company in the Amsterdam Central theatre met with bad reactions.

Theatre company, "Nieuw Nederlandsche Tooneel," under direction of Louis Sjaalboom, brings on the occasion of its first lustrum Shakespeare's "Much Ado About Nothing" with music of E. W. Korndijk, under conductorship of Mr. L. M. G. Arntzenius, music critic of "De Telegraaf."

Two revues in Holland are going big, those of Bouwmeester and Sluiper, "Zand er over" and "Laach en vergeet" ("Laugh and Forget"). Public interest very vivid; reviews are very good.

Julius Röntgen, ex-director of the Amsterdam Conservatorium, has been awarded an honorary degree by the Edinburgh University.

Ceremonies take place March 27 at Edinburgh.

10 New Plays in Paris This Week; None Last Week

Paris, March 18.

Past week without a single new play.

This week are 10 new ones.

It is a remarkable spurge of enterprise for early Lent.

Roller Skaters Ruled Out

Paris, March 13.

Three whirlwind roller skaters, playing a return engagement at the Cafe de Paris, Monte, Carlo, dropped out of the show in midweek by direction of the manager.

Cafe operator's explanation was that the turn was too dangerous for the floor space available and cafe tables crowded close around. Report has it members of the turn broke the resort's rule against performers visiting the gaming tables in the Casino.

Baty Held for Flop

Paris, March 11.

Gaston Baty, associate manager of the Theatre Pigalle, is leaving shortly.

The "Fou du Clef" flop is the cause of the trouble between him and Philippe de Rothschild, Baty's associate, who thought the play not only poor, but also badly staged by Baty.

Sweden

By INGRID C. SWENSON

Stockholm, March 5.

The leading circuit, Svensk Filmindustri, has just concluded a deal with Tobis in Germany whereby both companies will produce sound pictures containing dialog in Swedish and German. Tobis recording apparatus will be installed in Stockholm. Swedish talent for sound pictures so far have been secured only by the above concern and Paramount.

Anshelm Schultzberg will head an American Art Exhibition in Stockholm, beginning March 15. Ninety-six artists have contributed. This is to be characterized as a loan exhibition, contributions having come from different parts of the States. Director for the exhibition will be G. W. Eggers, chief for the Worcester Museum of Art. On the American committee are Herman Aspreghen, Jules Bate, Herbert J. Caldwell, Mrs. Andrew Carnegie, Mr. George N. Jeppson, Mrs. George N. Jeppson, George D. Pratt, J. P. Seeburg, Otto H. Kahn, Edmund General O. H. Lamm, Henry Goddard Leach, Mrs. Henry Goddard Leach, Johan Leij, J. P. M. Lamm, Harold and Hans Christian Sonne. The American Federation of Arts is represented by Mr. Robert W. De Forest and the American Institute of Architects by Mr. Julian C. Levi. There is also a committee functioning in Sweden, consisting of the foremost representatives of arts and of organizations that have American connections.

English Review

Thomas Warner, English stage director, who successfully staged "Journey's End" at the Oscar Theatre in London last season, is at present in Stockholm to prepare the presentation of "Henry VIII" at the same theatre. It is also possible that he will bring over an entire revue ensemble from England to give a real English show at the Oscar theatre this summer.

London Chatter

London, March 7.

Bert Lee handed a broken nose in a taxi job.

Nite clubs are moving out Long Acre way.

Paul Swan, American dancer, here, hoping for recitals.

George Arliss is still here, but quiet about it.

Tallulah's letting her hair grow.

Noel Scott, playwright, admits getting his living as a medico.

Dames are getting angry about the gowns in the coming Cochran show.

Joe Marks scoring points.

Martin Harvey's passion, pigs.

H. Bandy here for "Sally" premiere.

Frank Collier is giving talkers two years. Just a sap.

George Berkeley and Madeleine Carroll ain't friends. Ask Berkeley.

Bransby Williams impersonates anyone you ask for; except Bransby Williams.

Billy Caryl's crashing musical comedy.

Olive Blakeney out of "The Middle Watch" into "Songs of Sixpence," same management.

Alexander Oumansky will remind folks what he did for the Roxey.

Harry Gordon, world's hardest impet, has clung on to the Palladium again.

Brian Aherne says he's had Hollywood offers.

Signs all this town's talker players'll be raging on Ellis Island soon.

Rose Quong reckons she scored all the honors in "Circle of Chalk."

Anna May Wong may induce.

Minnie Raynor's never been to the States. Depends on Novello how long she stays.

Tightbaited actors explain they last the last contract through the mail bag being pinched.

Ducky swagsmen, which last year went into millions, are this year being kept down.

Suburbans who used to go to Hammersmith to dabble in what they slate at nite life, now congregate at a huge dink in Streatham, where they get it up by the thousand.

Sharkey's the most unpopular guy around here at present.

Song publishers here say "Variety's" their only means of checking up American house hits and protecting themselves.

The film trade's hoping the squawks against the censor won't result in a new one.

Two British talkers current in West End key houses. Regarded by their backers as sign of revival.

Projection in talker houses around town is so bad the operators ought to be given lessons.

Posh clubs are feeling the draught.

Leslie Henson's sorry he likes beer.

Dorothy Dix is breaking into vaude. No alibi.

John Peter, manager of the Grosvenor Hotel, is retiring.

Short skirt societies springing up. Guy's satisfied.

Ivor Novello's written a theme song. That could happen.

W. H. Leverton, veteran theatre b. o. manager, is doing turns for a change.

LEGMAN write plays between assignments these days.

Correspondent of "Chicago Tribune" took an hour persuading London hotel that his French wife, over for the week-end, really was.

Frances Wiberley, columnist, started new fashion. Ear-ring on forehead only.

Edith Sitwell, broadcasting her own verses, not helping listeners any.

With Noel Coward coming back next month, Swire'll have something to write about.

Jameson Thomas swears he'll get to Hollywood.

Almost a honeymoon is almost a success.

"Healthy, Wealthy and Wise," New York play, looks pretty sick here.

British International's studio publicity job is still vacant. None of the boys rushing for a ten-hour job at 40 bucks a week.

British talker players have found the only way they get space is to pan home talker production.

Gerald du Maurier and James Barrie godfathered the latest Gladys Cooper baby, Sally.

Henry Ainley, says he dresses for

dinner in four minutes. Probably dicy and sliding cuts.

Charlie Chaplin is featuring 14-year-old Kathleen Gibson, sister of Madeleine.

Marie Ney, lead in "Three Musketeers," glad no songs.

Nicholas Hare and Athene Seyler out of the "Last Enemy" for African tour. Milton Rosner and Sybil Carlisle get the break.

Dinners at the Savoy precede the premier of all the dud talkers these days.

Miles Mander, with one job in past year, reckons Hollywood's just scumming him.

Henry Sherck received \$150 for writing an article for the "Sunday Dispatch." Now thinks journalism pays better than booking.

New little theatrical sandwich shop in the West End bears this sign: "Eat here or we'll both starve."

Flops are in full swing again.

All the C. writers are turning out war plays.

Soho's so pure these days they get nabbed for loitering.

Lady Diana Cooper's going to hit the footlights again. Organizing a pageant.

Leslie Henson and Arthur Melford are getting together. They think they've got a winner for the Comedy.

Judging by court reports, Seven Dials, once this town's chief crime center, is getting into its stride again.

Tallulah has chosen Glen Byam Shaw, the artist's son, as her leading man for the "Camella" epic.

Betty Balfour's contract with British International expires shortly.

Actress is seeking affiliation with Gaumont British.

The "dry" bar at St. James' Palace, specially put up for the American delegates to the Naval Conference was such a frost the caterers folded it after three nights.

Athole Stewart hopes to get over to New York if he can take "Canaries Sometimes Sing" with him.

Graham Cutts, who has only made one flicker since the talkers came, is trying to stage a comeback.

Dwight Gerhardt, "High Brown" darling, has authored "Pending Heaven," and the critics are still tearing it.

E. A. Dupont doesn't like pressure on his set at Elstree.

Leo Ephraim won't call his new theatre the Ritz after all. Reckons folks'll get it mixed with the hotel.

Norah Baring gets two talker leads.

Gerald du Maurier gets a talker break in Basil Dean's "Escape. He's a director of the company."

Madeleine Carroll gets her break in lights at the Vaudeville. Lead in "Enchantment," now in rehearsal.

Whitehall film studio, Elstree, is red with its set at Elstree.

railroad main line. Company was the first to fold, after also being the first to get cash from the public through the quota.

Molnar, rated as the uncrowned king of Soho, owner of eating joint named after him, and dabbler in number of nite dives, has been given the gate by the police. Move expected in months. Italian district gave him a soldier's farewell.

Louis Gance Dead

Paris, March 10.

Louis Gance, comedian, died here after having retired two years ago.

He had made a name for himself creating many roles at the Theatre des Varietes.

In Paris

Paris, March 11.

Theodore Strack, opera tenor, and wife; Alexander Kipnis, Chicago Opera singer, and wife; Mme. Elsie Roselle Rosner, opera; Mme. Elsie Leguin and Miss Omer, pianists; Mrs. John O'Hara Crogrove, wife of Sunday editor of N. Y. "World"; Baron Leopold Popper, husband of Joritz; Capt. R. A. Suppance, Hearst's European rep; Marshall Field.

New cabaret, Le Grand Horizon (Wide Horizon) opened under the Theatre Pigalle where the picture gallery used to be.

British talker players have found the only way they get space is to pan home talker production.

Gerald du Maurier and James Barrie godfathered the latest Gladys Cooper baby, Sally.

Henry Ainley, says he dresses for

dinner in four minutes. Probably dicy and sliding cuts.

Charlie Chaplin is featuring 14-year-old Kathleen Gibson, sister of Madeleine.

Marie Ney, lead in "Three Musketeers," glad no songs.

Nicholas Hare and Athene Seyler out of the "Last Enemy" for African tour. Milton Rosner and Sybil Carlisle get the break.

Dinners at the Savoy precede the premier of all the dud talkers these days.

Miles Mander, with one job in past year, reckons Hollywood's just scumming him.

Henry Sherck received \$150 for writing an article for the "Sunday Dispatch." Now thinks journalism pays better than booking.

New little theatrical sandwich shop in the West End bears this sign: "Eat here or we'll both starve."

Flops are in full swing again.

All the C. writers are turning out war plays.

Soho's so pure these days they get nabbed for loitering.

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Betty Balfour's contract with British International expires shortly.

Actress is seeking affiliation with Gaumont British.

Better London Legit Theatres Decision of West End Managers

London, March 18. Several principal West End theatre owners are seriously considering going into competition with the cinema builders, by making over their show houses on modern lines.

Competition from picture houses of modern construction and of a new type of audience-comfort has helped greatly in bringing the legit people to the new view that patrons insist upon comfort in the theatre as well as a good entertainment.

Another element is that beautiful new theatres are springing up in the suburbs and all are running West End attractions with original casts, keeping away from the central London theatre center large numbers of people who are finding their entertainment nearer home.

The Jack Hulbert and Paul Murray revue, "The House That Jack Built," closes at the Adelphi late in April or early in May, with the theatre undergoing radical changes in structure. These include the demolition of three tiers, with two tiers or balconies to be substituted and giving the house larger capacity. Stalls' capacity also will be enlarged.

Reconstructed house is to be ready around September in time for the new Murray-Hulbert revue starring Sophie Tucker and with Hulbert in her support.

BRECHT'S OPERA STARTS RIOTS

Performance Stopped in Leipzig—Political Satire

Berlin, March 18. "The Rise and Fall of the City of Mahagonny," opera by Bert Brecht, with music by Kurt Weill, on its first performance at the Opera House, Leipzig. It was withdrawn immediately. Now it will be brought to Berlin to be presented at a private theatre.

Trouble was generated by the satire on radical political views, which inspired the protests of German political reactionaries. The piece makes ridiculous the attitude of conservative society. The reactionaries protested some of the scenes and wrangles arose all over the theatre. Only with great difficulty was the performance finished. After the fall of the curtain the crowd remained on, fighting among themselves until all were ejected by the police.

The satirical story treats of a pioneer city where the populace goes anarchic under the threat of an impending destructive hurricane. They stay in that state of mind and the community organizes itself in accordance.

In its caricature of civilization the play presents the lack of money as the sole crime and the leading character of the story is electrocuted for that reason.

Authorities of Leipzig prohibited further performances on the ground the attraction promoted breaches of the peace.

Argentinita's Concerts
Her first venture on Broadway having proved a failure when her contract to appear in Lew Leslie's "International Revue" was cancelled by mutual consent after one week, Argentinita, Spanish dancer, will make a second try at American audiences in concert work.

She has signed for a series of concerts to be presented in conjunction with the Arthur Judson bureau. The first of these presentations will be given March 23 (Sunday) at the Ethel Barrymore theatre, New York. One at Tampa, March 26, follows and a third March 30, at the Ethel Barrymore theatre again.

Raquel's Hearty Reception
Paris, March 18. Raquel Meller was well received Saturday evening in a concert in the Playel hall, giving the whole program.

MUSICAL OF MOLIERE'S

Two Adaptations to Music on Same Parisian Program

Paris, March 18. A musical version by Max O'Fallon of Moliere's comedy, "Georges Dandin," was with fair success at the Opera Comique last night (Monday). Production is first class, but the music seldom rises above middling good.

On the same bill is "The Sicilian, or the Love Painter," also from Moliere and adapted by Omer Letorey, much better. Music is appropriately sprightly and the little operetta pleased thoroughly.

Casts involved in the two pieces include Musy, Claudel, Balbon and Emma Laurent.

Operatic Stars Go to it on Stage; Girl Bunged Up

Paris, March 18. Alice Rayeau, Paris opera star, charges in a suit brought here that she was deliberately mishandled by Pedro La Fuente, Spanish tenor, during a scene in "Carmen."

Acts complained of are alleged to have taken place during a performance of "Carmen" at the Grand theatre in Lille and specifically during the so-called jealousy scene in the fourth act of the opera.

The tenor in defense asserts that the soprano willfully scratched his face during the scene in which he appeared as Don Jose.

HERVE, ACTOR, PANNED FOR STRIKING CRITIC

Paris, March 18. Jean Herve, actor of the Comedie Francaise, displeased at the comments of the critic, Robert Brisacq, met him in the lobby of a local theatre and struck him.

Incident has stirred a tempest of talk in which the actor is pretty generally blamed. It couldn't be well otherwise in France, where critical observations that are printed in sin rather in excess kindness and amiability than otherwise.

Provincial Actress Scores In London, but Play Poor

London, March 18. "The Artist and the Shadow," opening Saturday (15), at the Kingsway, is a disappointing play. Redeemed in its first performance by the striking hit scored by Cella Johnson. Actress until now identified with touring companies.

Mrs. Cochran's Statement
London, March 18.

Mrs. Evelyn Cochran, who is in Manchester, where her husband, C. B. Cochran, is breaking in the new Pavilion Revue, telegraphed to London to deny the statement that "Ninety Six" had failed to click in London, where it is current.

She declares the revue is playing to a profit at the Apollo, has already repaid the production cost, and will move to the New theatre March 24.

Mrs. Cochran adds that the Shuberts have purchased the American rights of the piece.

Run "Calendar" Through
London, March 18. "The Calendar," at Wyndham's since September, closes March 23. New attraction will be "On the Spot," opening April 2.

Another "Journey's" Hit
Copenhagen, March 18. "Journey's End," given in Danish, was a smash at its Theatre Royal opening.

ITALY INVITES EGYPT'S STAR ACTOR TO APPEAR

Cairo, March 18. Tusset Bey Wahby, Egypt's leading native stage actor, has just accepted an invitation to appear in Italy under the auspices of the government, playing at one of the state-subsidized (stage) theatres.

The Egyptian star will be cast with eminent Italian players, marking the first time such an association has occurred. Significance of an artistic entente between Mussolini's government and the Egyptian theatre doesn't appear on the surface, the Italian dictator having banned all foreign tongue dialog from the native screen.

Owen Nares' Own Plays

London, March 18. Upon the close of "The Calendar" at Wyndham's, Owen Nares, who is the play, will set up under his own management, appearing in a series of pieces.

Titles of productions and theatre at which he will preside have not been announced.

MYSTERIOUS AUTHOR

Ferdinand Bruckner Not Up to Record With "Creatures"

Berlin, March 18. "The Creatures," staged by the mysterious Ferdinand Bruckner at the Komedie theatre, is not up to former pieces by the same author, which were sensations.

Story has abnormal erotic angles and never could pass muster in the States.

Here the sponsorship of Max Reinhardt, his brilliant direction of Lucie Hoeflich, Helen Thimig and Rudolph Forster insures a moderately long run.

Amsterdam Opera in Paris; 10 Performances Only

Paris, March 18. Amsterdam Opera will do a short season at the Pigalle, the new Rothschild theatre on the Rue Pigalle, beginning March 21. It is limited to 10 performances of Strauss' "Die Fledermaus."

Franz Fohr of the Berlin National Opera is directing rehearsals. Bruno Walter will conduct for five nights and Van Goudouwer the remaining five.

The Pigalle probably will resume drama with "Simoun" after the opera venture.

"Enchantment" Mild

London, March 18. "Enchantments" by Jefferson F. Jeon, opened at the Vaudeville theatre. It is well acted, but scarcely forceful enough to promise a great success.

Play is similar to Pinero's "Enchanted Cottage," but inferior.

Musicians Visit Cairo

Celebrated musicians from other countries seem to have chosen Cairo for the late winter.

Among distinguished visitors arriving in the last few days are Francesco Mores, Russian soloist; Tibor Szatnari, Hungarian pianist, and Emile Saur, famous pianist.

Stoll's Am. Acts

London, March 18. Reed and Laverie, Johnny Hyman and the Ushera, booked by Sherek, open for Stoll's March 24.

Among bookings for that circuit later are Burns and Allen and Medley and Duprey.

Knoblock's Latest

London, March 18. Edward Knoblock will shortly produce a new play, "Mulberry Bush."

It will probably go into the Haymarket as successor to "The First Mrs. Fraser."

Premier's Son's Play

London, March 18. Oliver Baldwin, son of the former British premier, and labor M. P., goes producer of a play called "It's a Pity About Humanity." Opens April 9 at the Arts theatre.

Alfred Butt Left with Drury Lane Only, as Legit Theatre Operator

PALLADIUM'S NEW BILL

Kouns Sisters Headlining in London's Vaude House

London, March 18. A well balanced, smooth running bill opened yesterday at the Palladium, headed by Kouns Sisters. They were cordially received by an audience of three-quarters capacity.

George Wood, making first West End appearance since his Canadian tour, popular as ever.

Dufor Boys and Mann and Carpenter, supported by a group of Allan Foster girls in a dance flash, did nicely despite the handicap of an orchestra that didn't co-operate.

Three Swifts return after an American tour and showed themselves still supreme in their line. John Olms, making his London debut, was well received.

Indian Singer in Paris Represents Our U. S. Artists

Paris, March 18. Benefit performance at the Champs Elysees in behalf of the slum rescue work carried on by an American society, was turned into a hands-across-the-sea affair, making much ado over Franco-American amity.

Sacha Gultury and Yvonne Printemps took part as representing French artists, while the States were appropriately represented by Os-Ko Ton, Indian singer.

Tableaux were staged showing the reception in Washington and at Mount Vernon to Lafayette during Colonial times. A companion piece was a representation of the landing of the American doughboys in France in 1917.

The program bore a dedication signed by Marshall Joffre.

1-Night "Revue"

London, March 18. "The Intimate Revue," at the Duchess theatre, played but one night.

Piece was clumsily staged, not sufficiently rehearsed and had poor material, further handicapped by a small stage. Many of the first night audience walked on it.

"Jew Suss" Closing

London, March 18. "Jew Suss" closes at the Duke of York's March 22 after five months. It will be followed by a new war play, "Suspense," by Patrick MacGill, Irish novelist.

Two American Girls, Hits

Buenos Aires, March 18. Sarmiento theatre here opened with a new revue featuring two American girls, Virginia Regals and Hilda Moreno, both scoring hits of magnitude.

Miss Regals is a first rate dancer, while Miss Moreno, who speaks Spanish as well as English, does songs, dances and plays in dialog scenes and blackout sketches.

"For Sale" Sure Fire

London, March 18. Joseph Greenwald, supported by Joe Hayman and Mildred Franklin in the sketch "For Sale," proved sure fire hokum Hilde comedy, opening at the Coliseum yesterday. Considering the sketch opened cold here, it was splendidly acted by the company.

Farquhar's "Beaux" Adapted

Paris, March 18. Atelier theatre will stage Thursday evening "La Stratagemme des Femmes."

Piece is George Farquhar's "The Beaux Stratagem," adapted to the French by Constantin Weyer.

London, March 18. Sir Alfred Butt has resigned as chairman and managing director of the Dominion Theatre and Victoria Palace, London, and the Alhambra, Glasgow.

He is now managing director only of the Drury Lane.

This action almost removes Butt from theatre operating and involves other changes in the theatrical map. It brings about a new alignment of Clayton & Waller. That firm, whose lease on the Palace expires April 18, vacates the house after five years. They originally intended to produce "Sons of Guns" there, but that would mean carrying the theatre along as a speculation for some time, since the show will not be ready until the end of April.

The Palace is now leased by Lee Ephraim for "Heads Up" (from New York) starting the end of April. With Butt and Gillespie terminating their theatrical partnership, Clayton & Waller are once more identified with Moss Empires and will produce "Sons of Guns" at the Hippodrome in conjunction with the Moss Empires, of which Gillespie is the head.

Butt produces "Three Musketeers" alone and has bought into "June Rose," the Williamson-Tait all-English musical, which will star Gene Gerrard, whom Butt has under contract. This means that Leslie Henson, understood to have been engaged for the comedy lead, is out. Since Butt has only the Drury Lane under his control, it looks as though they will have to do the new piece in a rented house. It may be Daly's.

LEGIT FADING IN GERMANY AND AUSTRIA

Zurich, March 18. Many legit houses in Germany and Austria are closing. The movement away from the stage appears to be taking on new speed and constantly drawing more important houses.

Examples of important towns which are closing their stage theatres are Heidelberg, Linz (in upper Austria) and Salzburg.

Encroachment of talking pictures is one of the reasons advanced, but only partly explains the situation.

Abbe and Band Left London by Request

London, March 18. Leon Abbe, after opening the Devils on Regent street last week without a labor permit, left the country suddenly with his negro band at request of the police. Ministry of Labor ordered his departure.

Abbe was imported to this country two seasons ago by the Bertram Mills circus. He doubled at the Covent Garden opera house dance hall under the same management. Abbe then went to Paris and on returning here, neglected to secure the necessary labor permit.

Amusing, Without Punch

London, March 18. "A Song of Sixpence," by Ian Hay and Guy Bolton, proved an amusing comedy opening at Daly's last night (17).

Piece is competently acted and was well received, but its success looks uncertain, due to the lack of just the final punch.

Edward Mitchell Dies

London, March 18. Edward Mitchell, 64, one time London agent for "Buffalo Bill," died last week at Romsey, his home.

Carson Agency Split

Paris, March 18. The Carson Brothers, operating an agency, have split with Albert dropped from the firm.

Literati

No Second Thought

"Liberty," in one of the longest articles between its covers in some time, extolled the great comeback of Mary Nolan (Imogene McCormack). The article dwelt on the phenomenal success of the ex-Follies girl who, according to the article, was signed by a director cognizant of her status. It told of his sportsmanship and enterprise in going through with the contract and of his having Miss Wilson change her name.

The "Liberty" writer prophesied a great film career for Mary Nolan. The ink had hardly dried on "Liberty" when Mary Nolan was let out by Universal. Her dismissal occurred when the next number of "Liberty" was on the stands, others where it would have resulted in a dual mortification for Frank Tinney's ex-sparring partner.

Westport Recruits

Westport, Conn., has received an acquisition to its article and literary colony in Finley Peter Dunn, Jr., dramatic critic on the New York "World." Just married, who has bought a home on the "Liberty" estate. He will have possession April 1.

Dunn is the son of the famous creator of "Dooley" and "Hinnissay" philosophers.

When Mr. Dunn's creator, received a legacy from the will of the late Payne Whitney, of whom he had been an intimate friend, he retired from writing.

The wife of Mr. Dunn, Jr., is an author, resident of Chicago, recently divorced from her first husband and engaged in literary work in New York.

An Ex-President

Former President Coolidge, the only living ex, stood in the Grand Central station the other afternoon, waiting to catch the Century for Chicago.

In the crowded station at the time of between 300 and 400 people, not over 25 gathered in a little fringe around to look over Mr. Coolidge.

Maybe that's one of the rewards for going into business.

When on the coast recently and a big ballroom for the New York Life Insurance Company, which now employs a lot of the odds of from page staff given Coolidge by the local dailies, not one mentioned the New York Life.

In London

On complaint of a London theatrical manager, Lord Rothermere called up Bernard Falk, editor of "Sunday Dispatch" and told him to fire Ewart Hodgson, paper's dramatic critic. Falk did not look into it. Comes back his Lordship "I said get rid of him. If you don't, I'll find someone who will."

So Hodgson got six months' pay and walked over the odds of from following in Billy Baxter, who leaves end of March to edit a northern daily.

Hodgson is the second successive "Dispatch" dramatic critic who has gone straight to the "Express." Other is Beekes Wilson, who now does the music stuff for the Beaverbrook sheets.

Mag-Novel Harper Tie-Up

Harper's Magazine is using a new plug idea to get subscribers by tying up with its own publishing department. Harper book by Alfred Payson Terhune not yet released has on the jacket a tear subscription blank for the magazine. Harper's is the first time a publisher has used both a magazine and books to try this angle. Surprise to the trade because the policy has always been to keep book and mag departments separate. Help in the book end of the firm have always hoped they couldn't get a break in the mag.

Gold Medal Getters

O. O. McIntire has received the Eichelberger Humant award, an appropriately engraved gold medal, for 1930 in recognition and appreciation of outstanding literature on human subjects.

Donor of the fund is Mrs. C. C. Eichelberger, of Seattle. Others who received 1930 awards were Mrs. Fiske, Mrs. Harry U. Kibbe, George Arliss, Radclyffe Hall, Irene Castle, McLaughlin and Ida Diana Ekeberg.

Postess. Hihats Clubwoman

Friday Morning Club of Los Angeles, ladies, left, society paid Edna St. Vincent Millay, poet, \$500 for the lecture. After the talk the ladies came up in bunches with Miss

Millay's book asking for autographs, but the writer escaped without lifting a pen. Ladies burned.

Spelling Bee On Air

An old fashioned spelling bee is to be staged at the National Press Club in Washington with Columbia Broadcasting Co. sending it out.

"This to be a three way affair with senators, representatives and members of the club doing the spelling. Senator Fess, of Ohio, who used to be a college professor, will conduct the proceedings.

George Jean's Chirp

George Jean Nathan, editor, but with authority, chirps errors in the literati item as to his future labors after leaving the American Mercury. Though in other words he says he ain't going to edit Vanity Fair, adding the query: "What for?" Also says it ain't true about being lifted over any Mencksen holiday. George says Mencksen don't take vacations and that they "got to shove him on the boat to get him away recently.

Hoover'll Tell 'Em

President Hoover will address the American Society of Novelists, when that body gathers for a convention in Washington on April 19. David Lawrence, editor of the U. S. Daily, extended the invitation.

As to editors from abroad will be represented for the first time.

Publishers on Hollywood

Carroll and Garrett, Graham, former Hollywood publishers, have found a Hollywood printer for their book on Hollywood.

Boys' went to New York several months ago with the manuscript, but were told by several publishers that the book was not dirty enough to come from the film center.

Hopping About

Waterloo, Ia., March 18. Boyd E. Trousdale, Players agent at the Waterloo theatre, March 30, on conclusion of 10 weeks in Cedar Rapids, where the company moved after 35 weeks in Sioux City.

Authors' Real Names

Some more real names: C. Lenanton is Carola Oman; Ruby Ayres is Mrs. Reginald William Fooker; Ethel Pomelau Brooks is Mrs. E. J. Best; "Glim" is Wallace Irwin; Jonathan Buester is John Colvia Mellett; Katharine Sunnahan Prichard is Mrs. Hugo Throssel; and Arthur Stirling is Upton Sinclair.

Dollar Books

Simon and Schuster will publish Joe Cook's "Way to Work." Includes Four Hawaiians in small book size to sell for \$1, along the lines of Chik Sale's "The Specialist." If the book gets across, that publishing house will put out a number of small dollar books, authored by various stage humorists.

Another "Racketeers"

Those articles written by Courtney Terrett for the New York "Telegram," called "The Racketeers of New York," have been assembled in book form and will be known as "Only Saps Work." It's similar to Johnny O'Connor's recent "Broadway Racketeers."

New Weekly

A new weekly planned for New York will be known either as "Times Square" or "Broadway." Latter is the favorite. It was used by a recently defunct mag and might not be available. "Variety" holds a registration on the "Times Square" title.

Birdwell Editing

Russell Birdwell, who directed one picture for Fox in Hollywood, is western editor of the new Dell picture "New Motion," which will be published in competition with the Woolworth "New Motion."

Cecil's Operatic History

Capt. George Cecil, with an operatic background of 46 years, has written "History of Opera in England." Wessex Press (British), is bringing out.

Vallee Book Plug

Muscle dealers throughout the country are being plugged to handle and display Rudy Vallee's book, "Vagabond Dreams Come True," by the Plaza Music Company, new jobbers. Dealers get a discount on retail price of the book.

Ritz

Mrs. Elsie Clabbe Frazer, first wife of the late Harry H. Frazer, and mother of the present Harry H. Frazer, recently sold her country estate at Westport, Conn.

The widow of Mr. Frazer, who previously divorced Boyd, the actor, has rented her Park avenue apartment, luxuriously appointed, to Gertrude Lawrence.

Pianist Advances

Several summers ago when the ill-fated Embassy Club opened at Newport, with Mrs. R. T. Wilson much in evidence (she having previously been associated with the subsequently padlocked Lido-Venice in New York), Jack King, from California, played the piano. Mrs. Wilson allowed him to occupy a tiny cottage on the grounds of her estate. Later he became vaudeville accompanist to Elsie Janis. Now he and Elsie and Herbert Stothart have written the music for "Madame Satan," which Cecil B. deMille is directing.

Carolyn Storrs' Engagement

It is presumed that when Carolyn Storrs, daughter of Mr. and Mrs. Frank Vance Storrs, marries Daniel E. Sickles the characteristic spurge will be made. The engagement was announced from Palm Beach. Carolyn has danced semi-professionally with Ward Fox.

Mr. Sickles is the son of the Countess Napoleon Magne, of Paris, and a grandson of the late Gen. Daniel E. Sickles, Ambassador to Spain.

April 7, when the case comes up brought by Charlotte King Palmer against her former husband, James Cresson Parrish, surprises are expected. A generation ago she was a well known show girl and appeared in several musicals. Mr. Parrish, of wealth, is descended from the first Cornelius Vanderbilt. He married Charlotte in 1910, and she divorced him in 1916. He then married Mrs. Burton Oliver Elkins, with whom he still lives. Charlotte claims she gave him money during 1928 to invest for her and he lost \$57,000.

A few years ago Miss Palmer was attacked in her home and robbed of jewels worth \$550,000. Later she sued Wilda Bennett, who had rented the Palmer home, for \$4,000 damages to the premises.

The Mizners

Addison Mizner is conspicuous at Palm Beach, where, as an architect, he designed many homes. Later he was said to have been sold. Wilson Mizner, brother, in Hollywood, was associated in the venture. Wilson has been writing plays and scenarios for many years. He married the widow of Charles T. Yerkes, American millionaire, who built the subways in London. She soon divorced him. As Mrs. Yerkes, this elderly widow employed the late William Savery Lower as secretary. There was a rumor they would marry, but instead Lower became the third husband of another elderly heiress, Mrs. Katharine Dunn-Gelshenen-Braler, who died and disposed of a large fortune, but cut Lower off with \$10. He then tried a season at Newport, and died in the attempt.

On Stage at 3

Joseph Sanley's directing engagement with Pathe begins with "Swing High," a circus story which he wrote with James Seymour. He has directed his own musical comedy shows for years. Born in Salt Lake City, he played the Duke of York in "Richard III" at the age of three. By an odd coincidence, Minnie Madison (now Mrs. Fiske) played the same role at the same age, in 1838.

Later he played Little Lord Fauntleroy, which was alternated on Broadway with Elton Leslie. Tommy Russell and Wallace Hildinger, while Eva Tanguay did it on tour. In 1903 he was so-starred in "From Rags to Riches" with Laurette Taylor, whose first husband, Charles A. Taylor, wrote the play.

Wilson Collison, who authored many farces in collaboration with the late Avery Hopwood and others, has turned novelist. His first book, "The High Bank," is now being "Murder in the Rain." McBride will publish.

London as It Looks

By Hannen Swaffer

London, March 7.

There were riotous scenes at Copenhagen railway station when dramatic critics, actors, actresses, producers, all belonging to Denmark, of course, presented me with a wig. They photographed me wearing it in the carriage door, flashed me, rah rah railed. It was the last rag after a five-days' bano.

The Wonders of Copenhagen

Jorgen Bast, the editor of "B. T.," invited me to Copenhagen to criticize the local production of "Journey's End." "Journey's End" was postponed, but I could not postpone myself.

I went over, spent five hilarious days in the theatre world of Denmark and created such a disturbance that the Sharkey-Scott fight seemed tame when I read about it immediately after my return.

"I have chosen for you shows for you to see tonight," said Jorgen Bast. "We will run round."

We saw one act of a military skit unworthy of Fred Karno in its setting; one act of "Murder on the Second Floor" so badly done that I said it ought to have been called "Murder on the Second Night"; a few minutes of a most artistically staged translation of "Springtime," a German tragedy of yore, and then we saw an act at the Theatre Royal which is a State theatre 200 years old.

A Stage That Wants a Wiggling

"I think the Danish theatre wants a good wiggling," I said, in "B. T." the next day.

They spelt "wiggling" wrong, of course, but they got the point—that wiggling means both lecturing and putting on someone else's hair. Even in the Theatre Royal, this much-boasted art Paradise, the wigs do not fit. Every wig I saw had a gap between the neck and the other side's whiskers. This was true of the women, too. I slushed the scenery at the Theatre Royal, which was unworthy of a touring show in a fit-up theatre.

I criticized, too, the general carelessness of this State-endowed so-called art, and wondered why such a crumpley comedy as the one I saw should be thought possible in a theatre dedicated to serious art.

The Managers Want Lillian Foster

Immediately, the Managers' Club met and sought vengeance. "We wish Lillian Foster would come here," declared the Charles B. Cochran of Copenhagen. "When she would smack Swaffer's face again."

That night, Jorgen Bast gave a supper party in my honor. It lasted, as is the Danish habit, from seven o'clock at night till five o'clock the next morning.

They ate all the time, they drank all the time, and I had to make speeches all the time.

The leading lady of the Theatre Royal was there, and one of the leading men, a fine producer called Gadd, just returned from Hollywood, and the dramatic critic of "Politiken."

They started criticizing my attack on their beloved theatre. After my 18th speech, they collapsed.

The Sleeping Act

"All this State theatre stuff starts like Nell Gwynn," I said. "Why should I pay for a State theatre because a king once slept with a woman?"

"Unfortunately, that is true," said Viggo Cavling, the dramatic critic. "Only the actress whom one of our kings slept with, when our State theatre was founded, married the king and gave the Danish people their constitution."

I lectured on psychics to a large meeting in the hall in which Bjornsen Bjornsen caused 15,000 deaths, all at night, he took the German side during the war. I lectured to the University on the future of England, under 1,000 students standing up like Germans when I arrived, and applauding most politely. I lectured to the journalists, at a lunch, on journalism.

"In a while, Nelson came to Copenhagen to bombard you with shells," I said. "I have come to bombard you with words. I know why Nelson put his telescope to his blind eye at Copenhagen. It was so that he should not see the National Theatre."

A Theatre Royal Scandal

Three days after my arrival, there was the worst scandal in the Royal theatre that even that national theatre has known for years. It had been costing the State \$400,000 a year.

Adam Poulsen was put in to get this down to \$300,000. When he called 300 members of the company together, to tell them his plans, the leading actor walked out of the room, the leading actress walked out of the room and 200 members of the company followed them.

In fact, so great a sensation was caused, that the editor of the "Politiken" apologized to me that night because my lecture, delivered in his paper's hall, would not go on the front page.

"We have got to print eight columns about the Royal theatre scandal," he said. "I am sorry for you, but the Copenhagen people always lap it up."

Shaw Jazzed Up for Berlin

In Berlin, I saw Shaw's play, "The Apple Cart," produced by Reinhardt, who has put in sex appeal, to make that dull play palatable.

Shaw does not know it, but they have cut out a long speech at the beginning, and then made the King's platonic mistress a real mistress, who was a Jew, jumps about all over a bed, specially put in to tickle the groundlings.

When she says to the King, "There is, of course, nothing between us," the King winks at the audience.

Poor Shaw! If he only knew!

Still, Reinhardt produced it with a majesty of art. The scenery is perfect, and the lighting a thing to dream about. It is splendidly acted by a perfect company. Barry Jackson must go and look.

A Young Man—and Variety

When I was standing in Unter den Linden, a young man came up and asked if I minded being photographed with him.

"I want the picture for Variety," he said.

He was Fox of Chaney and Fox, on his way to Scandinavia.

A friend photographed the two of us under the lindens.

I saw scores of Americans in the Hotel Adlon, all kindly, charming as usual. But Berlin is very different.

The first English-speaking paper I saw in the Adlon was Variety. It had just come in and a German film magazine was reading it. He did not turn to my column. He was wise. He wanted to get the news.

Music for Maugham

They have no reverence in Berlin. One of Maugham's old comedies is being done, as "Victoria," with music! Each character has a motif, played on a piano, when he or she comes on. It has been so altered that, they tell me, it is the most joyous entertainment of the kind Berlin has seen for months.

Then, when they did "Strange Interlude," which American fake high-brows pretended to like, with its five hours of dreary asides, they cut out all the asides except two or three! They would not stand that O'Neill nonsense. All the high-brow music was debunked and the few asides were recited to the audience in the old barnstormer way.

That's the stuff to give em!

"Scandals" Cuts to \$4.40 in Loop; Three Legit Theatres Go Dark

Chicago, March 18. Legits hold on flutteringly. Only one to show, "Strictly Dishonorable" at the Adelphi.

Three houses went dark. Selwyn closed after scheduled three weeks with "Jenny," and fair business, and does not relight until April 20, when "Little Show" comes in.

Princess closed after a 22-week season of the Dramatic League of Chicago, which Max Dowling put over successfully for the Shuberts. Illinois went dark after two weeks of Mitz's revival of "Sari," which hit the trail.

"Dear Old England," after its scheduled four weeks at the Princeton moved to the Hartford. It was dark a week. British comedy now being offered to the trade at cut rates. Was original revival for St. Louis, but the Shuberts changed Director Bostwick's mind. Gillette's "Sherlock Holmes" revival ended a good three weeks at the Erlanger and moved on. Otis Skinner coming in for two weeks as "Papa Juan." New arrival was at the Harris last year, known then as "100 Years Old." Grand, which had been dark since "Crackers" usual \$5.50 opening with "Scandals." Usual \$5.50 opening was cut to \$4.40.

Among the new arrivals, "Nina Rosa" dropped slightly at the Great Northern, but the Shuberts haven't announced pulling it out. "Street Singer" started poorly at the Apollo; around \$16,000, which is a red figure.

Estimates for Last Week

"City Hall" (Cort, 24 week). Comedy maul opened in the middle of the week, replacing "Your Uncle Dudley," and netted \$2,500 for five performances.

"Dear Old England" (Harris, 5th week). Surprises on British blue bloods moved first three houses after four weeks at the Princess, and is being cut-rated. Around \$7,000 last week.

Philadelphia, March 18. With the Lenten slump closing in on all sides, trade in the legit houses has been dull for some time. Last week, however, found some more encouraging features than the preceding one.

Chief feature was the galloping trade gained by "The Little Show" at the Chestnut Street opera house. A whopping big opening, and capacity trade the last three performances of the week carried this trade to around \$26,500, which led the town by a wide margin. It appears to have put the show over here, corking advance word that helped pack the house Monday night by letting word get around that the cuts might be made thereafter, and also the fact that Philly has been getting nothing but legit opera rivals since the holidays, with the exceptions of "The Scandals," which flopped, and "Internationals," which did not fare so well last week. "A Wonderful Night," which began to build after a slow opening, and which had divided, with no apparent reason. Even worse than "The Chocolate Soldier," last week, but the opera rivals at Keith's, which was not over \$12,000, despite great notices for the best cast and production of the lot.

"Strange Interlude" again led the dramas, although off early in the week. Management is now emphasizing availability of seats at the box-office to offset damaging reports that the production would be the entire house sewed up for four to six weeks.

"Jenny" (Selwyn, 3d and final week). Society comedy was not liked, despite a fair crowd. Was \$10,000. House reopens April 20 with "Little Show."

"Papa Juan" (Studebaker, 8th week). Comedy sold to \$11,000, but is likely to stay on until the middle of April.

"Nina Rosa" (Great Northern, 10th week). Shubert musical felt Lent by dropping three tons to \$22,000.

"Sari" (Illinois, 2d and final week). Mitz's show didn't do wonders. Around \$13,000. Went on the road.

"Scandals" (Grand, 1st week). Musical came in with opening scale cut to \$4.40.

"Papa Juan" (Erlanger, 1st week). Skinner opus, here for second time, will stay only two weeks. "Sherlock Holmes" closed with a strong \$23,000.

"She Couldn't Say No" (Garrick, 3d week). New comedy, with Lynne Overman, a new vaude actress, held on; about \$9,000.

"Strange Interlude" (Blackstone, 17th week). Also held up. Around \$13,500. Leaves March 29.

"Street Singer" (Apollo, 2d week). Musical with Queenie Smith received good notices, but had hard time finding customers; around \$18,000.

"Strictly Dishonorable" (Adelphi, 6th week). Doing better, around \$16,000, with three G up. Over the week handling of the house, with only two days of advance billing and no press exploitation.

"Your Uncle Dudley" (Playhouse, 6th week). Held up on a Wednesday. In this small spot, moving from the Cort after five weeks there, and bringing in a nice \$4,000 for five performances.

Special Attractions
Majestic (Shubert) "Fortune Teller," in for two weeks, about \$10,000 its first seven days.

Goodman-Civico rep artists in a revival of "The Rivals."

quoted at a little over \$5,000 in its third week at the Walnut. This week brings four newcomers, and Keith's dark, probably for the rest of the season, certainly until the new one is ready to die-light at the Adelphi (Professional Players); "The Love Duet," with Ethel Barrymore, at the Lyric; "Ritz" at the Walnut; and "Follow Thru" at the Forrest. Later has fine advance and is figured good for strong run.

Next week brings "Bitter Sweet" at the Shubert for fortnight, and "Many a Slip" to the Broad. On the 31st, "Bird in Hand" arrives at the Lyric, and on April 1, Eva Le Gallienne, at the Lyric, for two weeks' engagement in repertoire at the Broad, while Walter Hampden is slated, also in rep, for the Chestnut.

Estimates for Last Week

Stratford - Upon - Avon Players (Broad, 2d week). Tough spot because of previous three weeks of Leiber, but gained late in week. About \$15,000 at \$3 top. "Many a Slip" next week.

"A Wonderful Night" (Shubert, 4th week). Dropped suddenly again after spurring around end of first week. Last week it reached \$18,000.

"Bitter Sweet" Monday.

"Strange Interlude" (Garrick, 4th week). Beginning to build, but continues as town's dramatic leader with around \$18,000 in six performances. Will undoubtedly be in last list of scheduled weeks, but not likely to move to another house.

"Follow Thru" (Forrest, 1st week). Advance sale indicates good run. "Criminal Code" pitiful at \$4,500 in second week.

"The Little Show" (Chestnut, 2d week). Only real smash in town last week, and its \$26,500 figured among the largest under circumstances for a month.

"Ritz" (Walnut, 1st week). Ernest Truex comedy in for two weeks. "Brothers" way down to \$5,000 or less in last week.

"The Love Duet" (Lyric, 1st week). Second Ethel Barrymore offering. "Kingdom of God" got around \$13,000 in second week, not over \$12,000 in first.

"Candle Light" (Adelphi, 1st week). Under Professional Playhouse sponsorship. In for two weeks only with new Florence Nash show mentioned to follow. "Matriarch" down to \$3,000 in 4th and last week.

NEW ERLANGER, FRISCO, STARTS TO \$16,000

San Francisco, March 18. Interest of legit centered in the opening of the new Erlanger Columbia here with "The Perfect Alibi." It easily led the town. With \$8 top premiere, this Charles Wagner production pulled heavily through the first week to above \$16,000.

"Bird in Hand" (4th week) at the Geary, after several weeks of top-hole business, died. Final week's take, \$14,000.

Henry Duff's two houses also off. Curran has been dark for several weeks. It will reopen about April 1 with "Rope's End."

L. A. CONTINUE DRAMA AT \$2.50

Los Angeles, March 18. Lent broke the bread for for sad business last week, with rain augmenting this excuse Friday. Journey's End ended its two-week run at the Belasco, bringing its take down to around \$11,000, and made way for Lenore Ulric in "East of Suez" on St. Patrick's night.

"Rope's End," based on the Loeb-Leopold, did not do so well. Doubled admission fee of \$2.50 in the Vine Street. Management figured the daily ticket could not be sold at the local of the play's inspiration, but it was passed cold to about \$5,000.

"New Moon," in eighth week at the Maetzel, did not do so well. Mark and has about another two weeks to go before the MacLoons try to get it out of the house.

Musical Box had another Civic Repertory opus. "A Romantic Young Lady" brought about \$10,000, with Estelle Brody playing in the lead, credited for trade of around \$3,500. Mostly contributed by theatricals.

Taylor Holmes, always a big fav locally, helped matters along for Mr. Duff by appearing in "Your Uncle Dudley" at the President. Gross the highest in months at around \$6,300.

"Bird in Hand" was in for one day short of four weeks at the Hollywood Playhouse to around \$3,800. May Robson in "Helena's Day" in the Marys.

"Be Gay" tuned in for second week at 21 Capital with around \$5,900, mainly due to the advance demand.

Estimates for Last Week
Belsco - "Journey's End" (8th and final week). After a long run, attraction came with best average house has had, and sold out with a little over \$11,000.

Musical Box (Civic Repertory) "A Romantic Young Lady" (1st week). Estelle Brody seems to be only magnet for \$2,500 gross. It is split among those who act on the sharing plan.

"Hollywood Playhouse" - "Salt Water" (4th and final week). Not so last here for the final six days; about \$3,800.

Majestic - "New Moon" (8th week). After a long run, method of presenting this eastern hit is nothing to make the royalty grabbers enthusiastic; less than \$10,000.

Musical Box (Civic Repertory) "A Romantic Young Lady" (1st week). Estelle Brody seems to be only magnet for \$2,500 gross. It is split among those who act on the sharing plan.

Independent - "Your Uncle Dudley" (1st week). Taylor Holmes mainly responsible for \$6,300, best in a long time.

Vine Street - "Rope's End" (1st week). With daily newspapers failing to take cognizance of the Loeb-Leopold angle on this play, plus a \$2.50 gate, little excitement at around \$5,000.

"St. Scene," \$15,000 in Minn.; Miss Reed H. O.

Minneapolis, March 18. Both local legitimate houses, the Metropolitan and Shubert, had strong openings.

The Metropolitan direct from its Chicago, did not get across at the Metropolitan as well as had been expected. Despite pleas of civic bodies and newspapers for support, attraction grossed less than \$15,000.

Florence Reed, a great Minneapolis favorite, at the Bainbridge stock company as a guest star, drew practically capacity houses for most of the performance in "East of Suez." Scale raised from \$1 to \$1.25 top. Close to \$8,000. Held over for second week.

Group Seeks \$120,000
Chicago, March 18. Goodman, little theatre adjunct of the Art Institute, threatens to close unless it gets public support amounting to \$120,000 yearly on subscriptions.

With 10,000 backers for a 32-week season. Has 1,500 to start.

Shows in N. Y. and Comment

Figures estimated and comment on some attractions being successful, while the same gross accredited to others might suggest mediocrity or even failure. The variations in the figures are due to house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission list applies on tickets over \$3

"Apron Strings," Cort (5th week) (C-1,043-\$3). Business generally further down; "Strings" somewhat better through switch in houses; claimed \$7,000 with cut rate support.

"Berkeley Square," Lyceum (20th week) (C-1,043-\$4.40). One of the season's distinct winners and aimed for June; takings still good at \$16,000.

"Bird in Hand," 49th St. (51st week) (CD-70-\$3.85). Has been moved all over the lot; pace is lowest since opening; around \$9,000.

"Broken Dishes," Masque (20th week) (C-700-\$3). Moderate money, but to profit right along and should complete season; slipped to about \$6,500 last week, however.

"Death Takes a Holiday," Barrymore (13th week) (D-1,030-\$3). Strong matinee feature this engagement; in town; drama easily down to about \$12,500, but still profitable.

"Dishonored Lady," Empire (7th week) (C-1,043-\$4.40). One of the hold its own last week with \$12,000 or slightly more; should last through spring.

"Eating the Cake," Bijou (7th week) (C-608-\$3). Final week; moved here from little theatre, and made very much of it. "The Rascal" next week.

"Fifty Million Frenchmen," Lyric (17th week) (M-1,406-\$6.50). Final week; in demand in agencies has dropped for nearly everything, actual grosses of leading, not off of much; a bit under former pace here at \$4,500, claimed.

"Fraser," Playhouse (13th week) (C-879-\$3.85). First three months to excellent trade; off plenty, but claimed to be making \$10,000; \$1,000 last week.

"Flying High," Apollo (3d week) (M-1,168-\$6.50). Newest musical hit; leading in demand; capacity trade with takings over \$35,000; will be more this week, but the house has been bored.

"I Want My Wife Liberty" (1st week) (C-1,202-\$3). Independently presented (Murray Phillips); good advance; \$1,000 to date; opens Thursday (March 20).

"International Revue," Majestic (1st week) (C-1,202-\$3). Started down from original \$6.50 top; some agency support; business moderate at \$24,000, but said to be better.

"It Never Rains," Bayes (18th week) (C-860-\$3). Spotted in advance to date; it should have gone originally; small money, but costs little; rated under \$2,000.

"The Love Duet" (Lyric, 1st week) (D-946-\$4.40). Started out-raising last week, which should lift gross a couple of thousand; had been \$1,000.

"June Moon," Broadhurst (24th week) (C-1,118-\$3). For several months, but moved here from Longacre; around \$8,000; may pick up; opened Monday.

"Love, Honor and Gray," Eltinge (2d week) (CD-892-\$3.85). Final week; critics turned thumbs down; \$8,000; but moved here from Longacre; around \$8,000; may pick up; opened Monday.

"Mendel, Inc." Cohan (11th week) (C-1,371-\$3). Slated to close last week; \$8,000; but moved here from Longacre; around \$8,000; may pick up; opened Monday.

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but quite satisfactory at nearly \$15,000.

"Ripples," New Amsterdam (6th week) (M-1,702-\$5.50). Goes to road after another week; business slipped to \$33,000 last week; sounds big enough, but apparently not.

"Simple Simon," Ziegfeld (5th week) (M-1,622-\$5.50). Rated around \$45,000, which is as good as anything in town; actual capacity not considerably more.

"Sketch Book," Channin's 46th St. (38th week) (R-1,413-\$6.50). Moved to Broadway (44th week) made a run with trade steadily slipping of late; about \$21,000; may better even break.

"Soldiers of the Cross," Imperial (11th week) (M-1,456-\$6.50). Off 10% enough to be even up with other musical leaders; about \$46,000 last week.

"Street Scene," Ambassador (43d week) (C-1,200-\$3.85). Using some cut rates now, which is natural for holiday drama which claims \$12,000 pace.

"Strictly Dishonorable," Avon (27th week) (C-830-\$3.85). Still capacity and starting to show decrease in agency demand; real smash; over \$19,000.

"Strike Up the Band," Times Square (21st week) (C-1,097-\$3.85). Strength of score makes this a favored musical; trade holds to excellent level, though under capacity; \$21,000.

"Sweet Adeline," Hammerstein's (25th week) (M-1,265-\$6.50). Final week; in demand; a show that started like this should have easily completed season; around \$40,000, not enough for musical cut of its kind.

"Subway Express," Republic (27th week) (D-901-\$3). Dipped under \$8,000; cut rates have been making very play; another show reported being readied for house.

"The Apple Cart," Beck (4th week) (C-1,043-\$3.85). Grossed \$18,000 which is virtual capacity, inclusive of subscriptions which are under regular scale.

"The Blue Bird," Forrest (2d week) (D-1,115-\$3). Reviewers rated this just another mystery show; in demand; \$5,000 but management satisfied.

"The Green Pastures," Mansfield (1st week) (C-1,043-\$3.85). Rate as for a fresh smash but is certainly biggest thing among dramas; standees in for over \$26,000 last week.

"The Infinite Shoeback," Maxine Elliott (5th week) (CD-824-\$3). Slated to date; and business mostly from the agency but which expired Saturday; \$7,000 estimated.

"The Little Girl," Harris (6th week) (D-1,051-\$3). An exception; moved upward again and should make a lot of it; business good over \$15,000.

"This Man's Town," Ritz. Closed Monday last week. Last week's men's entrants were all disappointments; this one started with a big performance, \$6,500.

"The Matriarch," Longacre (1st week) (D-1,019-\$3). Presented by Lee Shubert; written by Miss G. Stern from her novel of same title; opened Tuesday.

"The Plutocrat," Vanderbilt (6th week) (C-1,043-\$3.85). Slated to date; some improvement led to continuance but must materially jump to stick.

"The Sign of the Cross," Both (1st week) (CD-708-\$3). Presented independently (W. F. Tanner) after a long run; very popular; contracts; written by Henry Wagstaff Grille; opened Monday.

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French Jazz Composers Lagging; American Tunes Best in France

Paris, March 11. Until the French jazzists learn how to properly orchestrate and render jazz, native song hits will be few and far between and the American pop song output will continue to rule here as it does the rest of the world in addition to America. The natives are strong for the record disks popularizing pop songs, since the radio is as yet an unstable factor, which is an idea of how many years behind American tin pan alley the local pop song production industry is.

J. H. Wood, head-man for Francis-Day, even though his "Deja" waits hit is now in America as "Love Me" (Feist), states that the native when hearing a locally made recording of "Deja" and then also asked to hear "Broadway Melody" as recorded by Jack Hylton on His Majesty's Voice, or by an American orchestra, naturally passes up the local product, despite the strong local appeal, because the Anglo-American rendition is so much better.

It's not the disks, it's the theme songs that are now selling popular music. Usually both run hand in hand, but the records as an exploitation factor are no small item. The reason "Singing in the Rain," or "Moanin' Low" and "Can't We Be Friends" from "Hollywood Revue" and a Broadway musical, "The Little Show," many of which have reached Paris, are so popular right now is because of the records.

Best Pops
The "Broadway Melody" music, including the title song and "You Were Meant For Me" are among the biggest pop songs. "Mean to Me," an old boy, still is a wow; ditto "Ramona," for all its antiquity, and "Chiquita," since they like this type of waltz; also "Painted Doll" from "Broadway Melody," and for some reason, although the picture hasn't even reached within the boundaries of France, "Sunnyside Up" is getting a great dance floor play.

PARIS CABARET MEN OVER HERE FOR NAMES

Paris, March 11. Paul Santo, local cabaret king, and Lee Weller (America) his associate, call March 19 on the Rotterdam, with a double view of getting name features for the large string of rite clubs Santo controls, and enlisting extra capitalization. The Santo chain of cabbies have been in tough straits recently, owing to the lack of tourist patronage this season, he suffering along with so many other luxury adjuncts.

Santo and Weller have come to the conclusion the local cabarets needs more than a flock of gals as usual, an indifferent jazz band (usually colored Americans) and Argentinian tangostes to bring trade. An attraction is necessary and they'd rather go into any of the convenient bars for straight—and cheaper—drinking than patronize just a cabaret with mediocre dance music and no features.

Columbia Not "Pressing"
Columbia Phonograph Co. denies it is doing the "pressing" for the records to be made by Q.R.S. piano roll and home talking picture equipment manufacturers.

Broeckman Loaned
Hollywood, March 18. Universal is loaning David Broeckman, musical director to Tiffany. He will score two pictures for Tiff.

Writers Recalled
Hollywood, March 18. Bobby Crawford has recalled Fred Ehrlert and Roy Turk, songwriters under contract to Tiffany, and for some time farmed out to Metro.

Boys are added to Warners music staff.
Young-Warren, Warners
Joe Young and Harry Warren, Remount, leave for the west April 7 to write for Warners.
Both are under six-month contracts with options.

A.S.C.A.P. FORCING TEST CASE ON PUBLIC RADIOS

Kansas City, March 18. Whether radio music in hotel rooms and lobbies constitutes a broadcast performance under the copyright act will be determined here this week. Case of the American Society of Composers, Authors and Publishers against the LaSalle hotel will be heard in the U. S. District Court of Appeals.

It is a test case, considered of major importance over the country, with the society out to establish a precedent ruling. Matter has been pending for some time. Lower district courts ruled against the society some time ago, when Judge Otis held that radio music, either by direct or remote control, in hotels was not a broadcast performance.

With the society's appeal to a higher tribunal, Federal Judge Haight, of New Jersey has been called in to try the case.

Song Sheets Hit Tanks

Illegal song sheets are now flooding the bucolic regions. Previously the reason racketeers overlooked the sticks.

Petty chislers jump from village to village by Ford, getting rid of as many sheets as possible in each burgh within a few hours.

Jack Yellen, song writer, returning to Buffalo after several months picture work in Hollywood, found song books containing certain of his copyrighted publications being hawked about the streets of Buffalo. He immediately started action here to restrain the distribution and for damages for violation of the copyright with the matter now in the court and an investigation in progress as to the personnel of the publishers of the booklets.

"Mouse's" Song

Los Angeles, March 18. "Mickey Mouse" cartoons have come to the front with a theme song. Song is "Minnie's Yoo Hoo."

Fred Fisher Leaves

Los Angeles, March 18. Fred Fisher is off Metro's song writing staff, after there for a year.

SONG PLUGS IN SHORTS

Los Angeles, March 18. The "live" character of Hollywood, "Tea-Time" and other pictures in film celebs, has tied up with Ville Moret, music publishers, to feature its numbers in the shorts.

First to get the plug is "Varsity Rhythm," sung by George Lewis and Dorothy Gulliver.

Macdonald's Bequest

Los Angeles, March 18. Ballard Macdonald, song writer at Par, has fallen heir to a \$100,000 estate left him by his mother, who died recently.

Mrs. Macdonald passed away in England and the estate is now being probated in Massachusetts where her property is located.

Amos 'n' Andy Moving?

Washington, March 18. Nobody will admit it, in fact everybody is strenuous in denying it—but word here has it that the NBC stars, Amos 'n' Andy, are to go with Columbia on the Palma tour of the Congress Cigar Co. (Philadelphia).

Ed King with U
Ed King, formerly with Brunswick and Victor and recently in charge of Paul Whiteman's recordings has been appointed chief technical adviser at Universal.
Proviso is that Whiteman can have King back at any time by 30-day notice to Universal.

Working With Freed
Joe Myer and Harry Woods have been imported from New York to assist Arthur Freed on melodies. He will continue to write lyrics for Metro.

TO FIGHT SEAT TAX? Theatres Feel Score Charge Sufficient Levy

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Expense of putting out these song slides has been roughly estimated to run into the thousands and the music publishers in the east seem to feel the same way about slide plugging as do the local boys. From present indications the form of selling a pop tune through slides will soon be extinct, except perhaps for a few isolated spots over the country.

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Shh! HE'S JUST AROUND THE CORNER

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Last year 25% of all records sold were of the hill-billy type. One company states that the record that outsold all others was Johnny Rogers Blues Yodel No. 1. Even the most obscure hill-billy tunes are supplied at the demand for these discs. Nothing is done to plug them, sales are never pushed, but there seems to be something in the simple mountain melodies that intrigues popular fancy.

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Ancient Ditties

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Have him in mind for operetta, "Naughty Marietta."

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Plays on Broadway

THE ROYAL VIRGIN

Drama by Harry Wagstaff Gribble, presented by W. P. Tanner and staged by Mr. Gribble. Settings by Watson Barratt. At the Booth theatre, New York, opening March 17 at \$2.85 top. Robert Cecil, Lord Durlin.

A Gentlewoman.....Nancy De Silva
A Gentleman.....Milton Parsons
Sir Walter Raleigh.....Charles Francis
Countess of Nottingham.....Marie Treadwell
Earl of Southampton.....Wilfred Seagram
Queen Elizabeth.....Vivienne Osborne
Countess of Rutland.....Hugh Buckler
Earl of Essex.....Helen Hannon
A Gentlewoman.....Marilyn Parsons
Befouler.....Charles Ashton, Alfred Burke,
Lawrence Hilton, Alfred Burke, R. P.
Houston, Charles White, Robert Brown.

Exquisitely staged and costumed, "The Royal Virgin" as Harry Wagstaff Gribble calls his synthesis of versions of the celebrated Elizabeth-Exeter affair dating from the first writing in 1682, majors in a consistent tenacity of dramatic values that make this presentation at the Booth unquestionably fine entertainment. Although a Shakespearean atmosphere prevails, things medieval, with their flowery and dramatic incantations, have all the story nutriment and pulsations of a modernistic work. This phase should contribute largely to its successful acceptance by theatregoers of a wider sphere than those strictly within the classification of intelligentsia.

A most admirable piece of acting, always within character, despite the numerous tempos brought into register by the vacillating traits of that callidate, sex-suppressed Queen, is that by Thais Lawton.

Gribble starts his writing at the

Queen's 68th year, 12 years after Elizabeth has advanced Robert Devereux to highest honors in his title of Earl of Essex. This brings the Earl to his 34th year at the first curtain.

High Bicker is a masculine Essex, deep and resonant of voice. The role is nearly as difficult as that of Elizabeth, with its arrogance, heated outbursts and misunderstandings, but always the necessity of maintaining pronounced that undercurrent of loyalty to the throne.

Again, Essex is revealed in the first scene by the scheming Cecil, Lord Durlin, and by the beautiful discarded and thus malicious Countess of Nottingham, as a man of many amours. Buckler handles his Gribble lines so that Essex, while imperious, is sincere. Furthermore, Essex to the Booth audiences is a man to whom amours are past tense. His secret marriage to the Countess of Rutland intervenes before any expectancy of salacious progress on his part can be aroused. It is this marriage upon which the plot realizes its greatest drama, since each time the vacillating queen is about to banish conspirators, Rutland, in her wily innocence, goes to Elizabethan jealousy and suspicion.

And the climax is geared on this materialism. Essex, having been condemned to death for treason being secretly freed by the Queen, who as quickly reverts to the decree of the record when Rutland, ignorant of the boudoir conversation, confesses that she is the wife of Essex.

The only semi-inconsequential performance is that by Wilfred Seagram. As Southampton, the lifelong companion of Essex, Seagram is conspicuously studied and conscious.

Murray Kinnell is excellent as the hunchback Lord Durlin. Nottingham and Raleigh are two other roles essayed with equal merit.

A Month in the Country

Comedy in four acts at the Guild, March 19, by Theatre Guild, translated from the Russian of Turgenev by M. S. Mandell, staged by Rouben Mamoulian.
Herb Shalt.....Charles Kraus
Anna Semenovna.....Minna Phillips
Natalia Petrovna.....Alma Nisimov
Mikhail Aleksandrovich Rakitin.....Elliot Cabot
Lizaveta Bogdanovna.....Eda Heinemann
Kolia.....Eddie Wrasse
Alexeev.....Louis Velle
Alexander Kirikland
Matvei.....Dudley Digges
Ignati Illoh Spigelski.....Bonnie Stoddard
Ariakid Sergieff Isakov.....Douglas Dumbrille
Katia.....Margaret Fortenace Alden
Afanasi Ivanovich Bolshintsov.....Henry Travers

Theatre Guild has another production to do before calling it a season. It's better than even money that "Hotel Universe" will be more diverting than "A Month in the Country," presented for the first time in English Monday. Maybe the Turgenev play will extend beyond the usual six-week subscription period, but that's doubtful. Very skillfully done and all that, notwithstanding an attractive title. The Russian plays generally fed

Boston-Grosses All Off;

"Sinners" Low, \$6,000

Boston, March 18.
"The New Moon," at the Shubert, led the town in its fifth week, "Little Accident," at the Plymouth, which has been a steady producer of high grosses during its long run of nine weeks, slipped behind a little.

Fritz Leiber, with the Chicago Civic Shakespearean Society, grossed only \$10,000 at the Wilbur. The Stratford-upon-Avon Festival Co. will open a two weeks' engagement at the Hollis on Monday. This may have cut into the civic company's receipts a little.

"The Merry Widow" pulled a surprise at the Majestic, where it grossed \$20,000 for its second and last week. Up the street a distance at the Tremont theatre George M. Cohan in his own play, "Gambling," got \$17,000.

Estimates for Last Week

Harry Lauder (Colonial)—House dark this week. Lauder's one week, \$14,000.

"New Moon" (Shubert, fifth week)

—Grossed \$23,000 and led the town.

"Little Accident" (Plymouth)—

Dropped to \$14,000. In ninth week

"Young Sinners" (Shubert-Lyric)

—Way down to \$6,000. In third week

Fritz Leiber in Shakespeare at the Wilbur. One week netted \$10,000. Not what it should be. House now dark.

"Merry Widow" (Majestic)—Ended second week with \$20,000. Very good.

"Gambling"—Tremont. George M. Cohan in first week with his own play netted \$17,000.

out here are of the tragic sort and sometimes deeply dramatic. "Month in the Country" is a comedy. Turgenev died in 1883 at 65. He may have originated the sex play. In any event the triangle is present, though more gently and politely than the American and British brand.

For the Russian dish Alla Nazimova was drawn away from the Civic Repertory for the lead. Maybe someone in 52nd street figured her Moscow dialect was the right thing for such a play. However, hers is the only dialect in the cast. Miss Nazimova plays Turgenev's young matron excellently. Yet were times when she could not be clearly heard, particularly in the rear quarters of the theatre. There were others in the play whose lines seemed blurred or too low.

Natalia Petrovna, wife of a landowner, is the mother of a son about eight. Despite her apparent happy marital life her attention has strayed to Mikhail (pronounced like Doc Leo Michel's name) who is a good friend of the husband's. Mikhail and Natalia appear to have never on an affair. The author never says whether it is or it isn't, but still considers Mikhail his very best friend.

The student is enraptured for a moment when the lady of the house confesses her yen for him. But upon considering that two women in the home have fallen for him he takes French leave for Moscow. They all seem to be walking out on Natalia.

There are several lightly amusing scenes by other characters. Dudley Digges, as a pesty, middle-aged doctor, coaches and tries to fix up a marriage between the lovely Vera and Bolshintsov, a timid and unattractive landowner of a minor county. The doctor's fee is to be three good horses. Henry Travers is funny in the wild-bee groom. Digges gets in other effective comedy points when proposing to a splinter and telling her about himself—not all, but enough.

Of the others Alexander Kirkland very good as the student-tutor; Eunice Stoddard, attractive as Vera; Elliot Cabot seemed strange as the subdued Mikhail, near lover of Natalia; Eda Heinemann, good as the quiet spinster; Douglas Dumbrille, the complacent husband.

"A Month in the Country" is excellently lighted and given carefully designed settings, except for an exterior drive. A American in the clearness of the sky is belied by the painted clouds. For the subscribers okay, but for the average pay as you enters too long an evening.

Ide.

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French Jazz Composers Lagging; American Tunes Best in France

Paris, March 11.

Until the French jazzists learn how to properly orchestrate and render jazz, native song hits will be few and far between and the American pop song output will continue to rule here as it does the rest of the world in addition to America. The natives are strong for the record disks popularizing pop songs since the radio is as yet an unestablished factor, which is an idea of how many years behind American tin pan alley the local pop song production industry is.

J. H. Wood, head-man for Francis-Day, even though his "Deja" waltz hit is now in America as "Love Me" (Feist), states that the native when hearing a locally made recording of "Deja" and then also asks to hear "Broadway Melody" as recorded by Jack Hylton on His Majesty's Voice, or by an American orchestra, naturally passes up the local product, despite the strong local appeal, because the Anglo-American rendition is so much better.

If it's not the disks, it's the theme songs that are now selling popular music. Usually both run hand in hand, but the records are an exploitation factor are no small item. The reason "Deja" is so popular right now is because of the records.

Best Pops
The "Broadway Melody" music, including the title song and "You Were Meant For Me," are among the biggest pop songs. "Mean to Me," an old boy, still is a wow; ditto "Ramona," for all its antiquity, and "Chiquita," since they like this type of lyrics; also "Faint Hearted" and "Broadway Melody," and for some reason, although the picture hasn't even reached within the boundaries of France, "Sunshine Day" is getting a great dance floor play.

PARIS CABARET MEN OVER HERE FOR NAMES

Paris, March 11.

Paul Santo, local cabaret king, and Leo Weller (American), his associate, sail for America to get the name "Paris" with a double view of getting name features for the latest string of nite clubs Santo controls, and existing extra capitalization.

The Santo chain of cabaret has been in tough straits recently, owing to the lack of tourist patronage this season, he suffering along with so many other luxury adjuncts. Santo and Weller have come to the conclusion the local cabarets needs more than a flock of gals as hostesses, an indifferent jazz band (really colored Americans) and Argentinian tangos to bring trade. An attraction is necessary and they'd rather go into any of the convenient bars for straight—and cheaper—drinking than patronize just a cabaret with mediocre dance music and no features.

Columbia Not "Pressing"
Columbia Phonograph Co. denies it is doing the "pressing" for the records to be made by Q.R.S. piano roll and home talking picture equipment manufacturers.

Brockman Loaned
Hollywood, March 18.
Universal is loaning David Brockman, musical director, to Tiffany. He will score two pictures for Tiff.

Writers Recalled
Hollywood, March 18.
Bobby Crawford has recalled Fred Elbert and Roy Turk, songwriters under contract to Witmark, and for some time famed out to Metro.

Young-Warren, Warners
Joe Young and Harry Warren, Remick's, leave for the west April 7 to write for Warners. They are under six-month contracts with options.

A.S.C.A.P. FORCING TEST CASE ON PUBLIC RADIOS

Kansas City, March 18.

Whether radio music in hotel rooms and on public lobbies constitutes a broadcast performance under the copyright act will be determined here this week. Case of the American Society of Composers, Authors and Publishers against LaSalle hotel will be heard in the U. S. District Court of Appeals.

It is a test case, considered of major importance over the country, with the society out to establish a precedent ruling. Matter has been pending for some time. Lower district courts ruled against the society some time ago, when Judge Otis held that radio music, either by direct or remote control, in hotels, was not a broadcast performance.

With the society's appeal to a higher tribunal, Federal Judge Haight of New Jersey has been called in to try the case.

Song Sheets Hit Tanks

Illegal song sheets are now flooding the bucolic regions. Previously the song sheet racketeers overlooked the fact with a theme song.

Petty chisellers jump from village to village by Ford, getting rid of as many sheets as possible in each bucolic town.

Jack Yellen, song writer, returning to Buffalo after several months picture work in Hollywood, found song books containing certain of his copyrighted publications being hawked about the streets of Buffalo. He immediately started action here to restrain the distribution and for damages for violation of the copyright with the matter now in the court and an investigation in progress as to the personnel of the publishers of the booklets.

"Mouse's" Song

Los Angeles, March 18.

"Mickey Mouse" cartoons have come to the front with a theme song. Song is "Minnie's Yoo Hoo."

Fred Fisher Leaves

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Fred Fisher is off Metro's song writing staff, after there for a year.

SONG PLUGS IN SHORTS

Los Angeles, March 18.

"The Voice of Hollywood," Tec-Art's one reel chatter pictures of film celebs, has tied up with Vitte Moret, music publishers, to feature its numbers in the shorts.

First to get the plug is "Varsity Rhythm," sung by George Lewis and Dorothy Gulliver.

Macdonald's Bequest

Los Angeles, March 18.

Ballard Macdonald, song writer at Par, has fallen heir to a \$100,000 estate left him by his mother, who died recently.

Mrs. Macdonald passed away in England and the estate is now being probated in Massachusetts where her property is located.

Amos 'n' Andy Moving?

Washington, March 18.

Nobody will admit it, in fact everybody is strenuous in denying it—but word here has it that the NBC stars, Amos 'n' Andy, are to go with Columbia on the Palina hour of the Congress Cigar Co. (Philadelphia).

Ed King with U
Ed King, formerly with Brunswick and Victor and recently in charge of Paul Whiteman's recordings, has been appointed chief technical adviser at Universal.

Proviso is that Whiteman can have King back at any time by 90-day notice to Universal.

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February's Music Survey

New York, March 18. February was an alarming month for the majority of the publishers. Slack sheet music sales were felt. That the market was especially light was noticed by all in the field. Various explanations, rarely any the same, are given by the publishers. Some still insist that it is a hangover from the recent Wall Street crash, which cut the sale of pianos and thereby sliced sheet music sales. Other publishers attribute it to the bootleg vendors of song sheets, especially since they branched over the entire country and are now covering every hamlet. Hit songs aren't getting the expected play. It is recognized now that the present day hit songs do not compare in bulk sales with those of yore. Nowads because of the surfeit of songs, they are closely scrambled for first position, with the market divided between the topnotchers.

"Cryin' for the Carolines" (Remick) was the big hit in the east during February, but toward the end of the month Ager, Yellen & Bornstein's "Happy Days Are Here Again" started edging in on the top rung. It will probably attain that position during March. Two of "Sunnyside Up" tunes are still persistent in remaining among the best six. Two other tunes which started up are "Should I?" (Robbins and "Tip Toe Through the Woods" (Berlin). Both started at a walk but came in much in the manner of "Happy Days."

"Tip Toe" (Witmark), which held the ace spot for four consecutive times, finally crumbled. Another Witmark tune, "Painting the Clouds," third for January, did a fall as bad as "Tip Toe."

Mechanicals were accorded much the same treatment as the publishers. February was altogether dull for the discs. The disc market does not appear to vary as much as the sheet music mart, which fluctuates in sales, but appears to be bent downward consistently. Publishers are now taking more cognizance of this, which they perceive is so when looking at the latest statements. These statements have shown a decrease of almost 50% less than usual.

"Puttin' on the Ritz," coupled with "Danger in Your Eyes," both vocated by Harry Richman, from the U. A. picture, holds the ace disc rung. "Chant of the Jungle," which held that spot in the last survey, is nowhere on the horizon. The other Richman record, "Singing a Vagabond Song," backed with "With You," both from Richman's picture, are in the next to closing spot. "Strike Up the Band," No. 3 in January, slid to No. 4 in Feb. This is the only one of last month's Brunswick survey to be included in this month's.

All New Songs
Columbia shows a clean slate of new songs for February, with a pre-release from a picture, "Under a Texas Moon" from the pix of the same name, leading off. "A Little Faith in Me" first for January dropped out of sight during February.

Victor shows only one song on this list which was also on last month's; "You've Got That Thing" first last month, but last this month. The pre-release from "Spring Is Here," "Cryin' for the Carolines" stilling the No. 1 position. Three Leo Reisman recordings are included on this Victor list. They are second and third best sellers, "What Is This Thing Called Love" and "Happy Days" and the No. 6.

Loew's WPAP Broadcast Long as Acts Last

Loew's first radio program will be held March 26, to work up interest in Loew's Spring Carnival. Broadcasting will go over WPAP, which station is owned by Loew's. Phil Baker, Ted Healy and Dave Apollo will m. c. over the air. There will be about two dozen other guest stars, including Joe Frisco, Dave Schooler, Lou Holtz, etc. Program is scheduled to go on at 11 o'clock and will run until there are no more artists left to go on.

Chi's 4 Non-Com Bands
Chicago, March 18. With Ted Weems going on the Columbia system sustaining program every Tuesday, Chicago gets its fourth non-commercial broadcast. Other three non-commercial programs are over NBC, and are: Monday, Dan Russo from the Edgewater Beach; Tuesday, Wayne King from the Aragon; Friday, Ted Floto from the Congress.

SAM MACEO HURT

Galveston, March 18. Sam Macreo, manager of Hollywood Club, is in a critical condition at Texarkana hospital following an auto accident Saturday when his car crashed into a bridge. Macreo was en route from Galveston to Hot Springs. A young woman with him escaped serious injury.

RECEPTION TOO POOR, NBC DROPS EUROPE

No more advance publicity or announcements will be given out by NBC regarding international broadcasts as a result of failure of three or four of recent trans-Atlantic broadcasts. Magnetic storms are blamed by radio engineers for the impossibility of ever being sure of the reception of a trans-Atlantic broadcast. Magnetic storms are entirely different from static in that they kill off the volume entirely, or so that it is barely audible. According to the other engineers, magnetic storms correspond with the sun spots, which travel in 11 year cycles and are strongest during the first five years of the change. According to these engineers, the first five years of the present cycle have passed.

Young Marks' Operation

Herbie Marks of E. B. Marks, music publishers, convalescing at the Mt. Sinai hospital, New York, from an operation for appendicitis. He was operated upon Saturday.

Ray Miller Is Missing; His Band Boys Stranded

New Orleans, March 18. Ray Miller cannot be found. His band boys at the Hotel Roosevelt are stranded, with two weeks' salary due. Miller left town suddenly, it is said, to evade an attachment for jewelry. Before leaving he received an advance deposit on another booking, it is claimed.

FEBRUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING FEBRUARY BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6-Best Sellers in Sheet Music Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Cryin' for the Carolines" ("Spring Is Here")	"Happy Days Are Here Again" ("Chasing Rainbows")	"Should I?" ("Lord Byron of B'way")
No. 2—SONG	"I'm a Dreamer" ("Sunnyside Up")	"I'm a Dreamer" ("Sunnyside Up")	"Happy Days Are Here Again" ("Chasing Rainbows")
No. 3—SONG	"Talking Picture" ("Sunnyside Up")	"Cryin' for the Carolines" ("Spring Is Here")	"I'm Following You" ("It's a Great Life")
No. 4—SONG	"Happy Days Are Here Again" ("Chasing Rainbows")	"I'm Following You" ("It's a Great Life")	"South Sea Rose" ("South Sea Rose")
No. 5—SONG	"Should I?" ("Lord Byron of B'way")	"Little Kiss Each Morning" ("Vagabond Lover")	"Little Kiss Each Morning" ("Vagabond Lover")
No. 6—SONG	"I'm Following You" ("It's a Great Life")	"Should I?" ("Lord Byron of B'way")	"My Love Parade" ("Love Parade")

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Puttin' On the Ritz," "Danger in Your Eyes" (Harry Richman)	"Happy Days Are Here" (Ben Meroff Orch.)	"Puttin' On the Ritz," "Danger in Your Eyes" (Harry Richman)
BRUNSWICK—No. 2	"What Is This Thing Called Love" (Ben Bernie Band)	"Cryin' for the Carolines" (Ben Bernie Orch.)	"Singing a Vagabond Song," "With You" (Harry Richman)
BRUNSWICK—No. 3	"Happy Days Are Here Again" (Ben Meroff Orch.)	"Tain't No Sin," "Sweetheart" (Dan Russo Orch.)	"Puttin' On the Ritz," "With You" (Earl Burnett Orch.)
BRUNSWICK—No. 4	"Strike Up the Band" (Red Nichols Orch.)	"What Is This Thing Called Love?" (Ben Bernie Orch.)	"If I'm a Dreamer a Year from Today" (Sunset Trio)
BRUNSWICK—No. 5	"Singing a Vagabond Song," "With You" (Harry Richman)	"Should I?" (Jess Stafford Orch.)	"What Is This Thing Called Love" (Ben Bernie Orch.)
BRUNSWICK—No. 6	"Cryin' for the Carolines" (Ben Bernie Band)	"Tip Toe Through" (Nick Lucas)	"Talking Picture" (Earl Burnett Orch.)
COLUMBIA—No. 1	"Under a Texas Moon" (Guy Lombardo's Orch.)	"Cryin' for the Carolines" (Guy Lombardo Orch.)	"Nobody's Sweetheart," "After You're Gone" (Paul Whiteman Orch.)
COLUMBIA—No. 2	"You've Got That Thing" (Ted Lewis Orch.)	"Little Kiss Each Morning" (Guy Lombardo Orch.)	"You've Got That Thing" (Ted Lewis Orch.)
COLUMBIA—No. 3	"Nobody's Sweetheart" (Paul Whiteman Orch.)	"I'm Following You" (Paul Specht Orch.)	"What Do I Care," "When You're Smiling" (Ted Lewis Orch.)
COLUMBIA—No. 4	"Tain't No Sin" (Ben Selvin Orch.)	"Funny, Dear, What Love Can Do" (Ben Selvin Orch.)	"Funny, Dear, What Love Can Do," "Tain't No Sin" (Ben Selvin Orch.)
COLUMBIA—No. 5	"Mary" (Will Osborne Orch.)	"I'm a Dreamer" (Paul Whiteman Orch.)	"Should I?" (Paul Whiteman Orch.)
COLUMBIA—No. 6	"What Is This Thing Called Love" (Fred Rich Orch.)	"Under a Texas Moon" (Guy Lombardo Orch.)	"Danger in Your Eyes," "With You" (Guy Lombardo Orch.)
VICTOR—No. 1	"Cryin' for the Carolines" (Warling's Penns)	"St. James Infirmary" (King Oliver Orch.)	"White Dove" (Lawrence Tibbett)
VICTOR—No. 2	"What Is This Thing Called Love" (Leo Reisman Orch.)	"Man from the South" (Ted Weems Orch.)	"Rogue Song" (Lawrence Tibbett)
VICTOR—No. 3	"Happy Days," "Lucky Me, Loveable You" (Leo Reisman Orch.)	"You've Got That Thing" (Leo Reisman Orch.)	"Should I?" (Arden-Ohman Orch.)
VICTOR—No. 4	"Congratulations" (Miller & Farrell)	"What Is This Thing Called Love?" (Leo Reisman Orch.)	"Lover Come Back to Me" (Perry Askan)
VICTOR—No. 5	"St. James Infirmary" (Gene Austin)	"Nina Rosa" (Arden and Ohman Orch.)	"Tain't No Sin" (George Olsen Orch.)
VICTOR—No. 6	"You've Got That Thing" (Leo Reisman Orch.)	"Happy Days Are Here" (Nat Shilkret Orch.)	"My Love Parade" (Maurice Chevalier)

3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers make their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Happy Days Are Here Again" ("Chasing Rainbows")	"Lucky Me, Loveable You" ("Chasing Rainbows")	"Molly" (Grand Parade)
Davis, Coots & E.	"Why?" "Sons o' Guns," prod.	"Can't Stop Me from Falling" (Pop)	"Cross Your Fingers" ("Sons o' Guns," Prod.)
De Sylva, Brown & H.	"I'm a Dreamer" ("Sunnyside Up")	"Congratulations" (Pop)	"If I Had a Talking Picture" ("Sunnyside Up")
Famous	"Tain't No Sin" (Pop)	"Lou'siana Moon" (Pop)	"Romance" ("Cameo Kirby")
Leo Feist	"Dream Lover" ("Love Parade")	"My Love Parade" ("Love Parade")	"Only a Rose" ("Vagabond King")
T. B. Harms	"One I Love Can't Be Bothered" (Pop)	"Funny, Dear, What Love Can Do" (Pop)	"You're Always in My Arms" ("Rio Ritz")
Jack Mills	"A Little Kiss Each Morning" ("Vagabond Lover")	"I Love You, Believe Me" ("Vagabond Lover")	"What Is This Thing Called Love?" ("Wake Up and Dream")
Joe Morris	"St. James Infirmary" (Pop)	"Mistakes" (Pop)	"When Your Smiling" (Pop)
Red Star	"All That I'm Asking Is Sympathy" (Pop)	"Sweetheart" (Pop)	"I Still Remember" (Pop)
Remick's	"Happy Days" ("Happy Days")	"Fascinatin' Devil" (Let's Go Places)	"We'll Build a Little World" ("Happy Days")
Robbins	"Cryin' for the Carolines" ("Spring Is Here")	"Have a Little Faith in Me" ("Spring Is Here")	"Hello, Baby" ("Forward Pass")
Shapiro-Bernstein	"What Is the Jungle" ("Untamed")	"Should I?" ("Lord Byron of B'way")	"Wonderful Something" ("Untamed")
Sherman-Clay	"Beside an Open Fireplace" (Pop)	"My Fate Is in Your Hands" (Pop)	"Singing a Vagabond Song" ("Puttin' on the Ritz")
	"What Do I Care" (Pop)	"Man from the South" (Pop)	"Aintcha" ("Pointed Heels")
	"I'm in Love with You" ("Great Gabbo")	"Web of Love" ("Great Gabbo")	"Wedding of the Painted Doll" ("Hollywood Revue")
Witmark & Sons	"Hangin' on a Garden Gate" (Pop)	"Watching My Dreams Go By" ("She Couldn't Say No")	"Singin' in the Bathtub" ("Show of Shows")

Television Broadcast of 'Journey's End' To Be Attempted April 7 in Jersey

Creation of the first radio television theatre is now in progress by the Jenkins Television Corp., its backers, with the official opening scheduled for April 7. The theatre is being erected in Jersey City and will inaugurate the first public broadcasting of television in America and the first public broadcasting of film in the one tube era in radio. Consequently long distance broadcasting will not be attempted and the program arranged for the first theatre will be all closeups.

"Theatre" is being erected at a cost of about \$100,000. When completed it will look like a combination radio broadcasting station and a moving picture studio. Manner of reception, however, is still embryonic and the question of receiving sets so far as officials would divulge is limited to a special few built by Jenkins for its inaugural period.

Among the Jenkins backers are Anthony J. Drexel Biddle, Jr., and James W. Garside, president of the De Forest Radio Corp. Inside info is that a budget of from \$3,500,000 to \$5,000,000 has been made available for the extension of the idea.

Special Reception
Television's first theatre, which is licensed under the name of Eugene McMahon, who is in charge of the plan, will broadcast on a low wave of 37 meters. The inauguration of the broadcasting, will be participated in by 10 radio stations in and around Jersey City, including WRNY, WOR and WJWL, with reception limited to 50 sets to be set up by Jenkins Company in as many selected spots.

Opening of the theatre so far as

Roadhouses' Non-Cover

A cover charge on road house checks around New York this summer may be sparingly employed.

The Broadway idea of advertising "no cover charge" has penetrated the by-ways. One or two places now open on the roads around the metropolis is featuring the no-additional charge on the checks. It is said that these spots intend continuing the practice over the summer.

It has made nearby road houses give some thought, with that one of the best known resorts stating it had about decided to altogether waive the cover excepting on the week-ends, when it will be moderate.

It is said that the Paul Whiteman engagement at the Denham Hotel, on the Bronx Pelham road, is predicated under a percentage split upon the gross of the covers during the week.

Jersey City is concerned will be in the nature of a city celebration to last four days with the U. S. Government participating in official representation of Col. Lindbergh and Secretary of Labor James Davis. The celebration will comprise four hours of broadcasting each evening from 7 to 11.

Besides Lindbergh and Secretary Davis among those named to participate in the program are Mayor Hatch of Jersey City; Gen. Heppenheimer, Congressman Mary Norton; Lorenz Ziegler, Edith Carroll, Lily Damita, Ruth Etting, Jack Donahue and Ed Wynn.

Washington, March 18.
Development of television has been so slow that the Chicago Federation of Labor is facing difficulties in getting its experimental license renewed for that purpose.

Hearing before the radio commission here developed that not one tangible result of its experimental had been submitted. Station representative stated that within a year data would be ready for submission that would "startle the world."

Commissioner took it under advisement as to whether or not the license would be renewed.

Set Ups Illegal

Washington, March 18.
Hotels got a set back by the U. S. Supreme Court yesterday (Monday). Highest tribunal ruled, in effect, that if an employee sells liquor to guests management is responsible and hotel subject to a padlock. Also ruled that the set-up proposition does for hotel dining rooms as well as night clubs, restaurants, etc.

This is another in the long list of Supreme Court decisions that have favored the drys.

The Air Line

By Mark Vance

City Trib's WABC into news resume from the city room with local, state, national and foreign departments contributing.

Evening Post follows with daily broadcast except Sundays from WRNY, also be done from the city room.

Tribe has injected novelty through social writers and department heads called in for a speli before the spike.

SHOW BOAT

Pittsburgh, March 18.
With old Pottsville Club redecorated to extent of \$10,000 and rechristened the Show Boat, Pittsburgh for the first time in years has a night spot that commends favorably to any of the bright light places in the metropolitan centers. Boat, which for a long time was under management of Lazzaro Brothers, is now in new hands, with Lou Markowitz and tables on two elevated platforms, with balcony running around the top.

Dewey Bergman's band, local faves, who made their reputation a season or two ago at Webster Hall and until lately at Winter Garden Roof, opened here week ago and look set for nice season.

Most show has five acts in addition to Harry Spear, m. c., who when caught here clicked nicely; Spear, a youngster with a quick wit and a ballad singer of distinction. Keeps things moving and adds effectively with any celebs who happen to be in audience. Ras Russell, solo tap dancer, first, followed by Tommy McFarland, Irish tenor, who at one time was a professional boxer around here. Olga Restove, prima donna, delivers single number nicely, followed by Caminos, adagio team. Last are the Carroll Sisters, harmony team with one of the girls working at miniature piano on floor. Both lookers and over big.

This spot has been in red for some time, but looks like it might climb up into the dough now. Convert \$1 week nights into \$1.50 Saturday.

John McCormack headlined the night at the WEAF. Famous tenor's voice came over in great shape. McCormack's last was "My Heart," which he later said in a farewell talk was the theme song of his picture. McCormack said he was sailing soon for Ireland.

Beside McCormack there were some other dandy features of this Victor period. John E. Kennedy, Collier's special writer, was guest.

A general tendency to bar or discriminate against other publishers' numbers on the part of Warner, Paramount and RCA music affiliates and their controlled outlets, has already greatly upset the status quo of music plugging and threatens to develop as a problem.

Warner and Paramount have informed their organists and orchestras to give preference to the numbers published by their musical subsidiaries. While no general policy has been adopted with regards to acts some pressure via "suggestion" is being used to promote with entertainers.

RCA's Radio Music Company, on the other end through the powerful N.B.C., has recently adopted a policy of "suggestion" for prominent orchestras. Usual technique employed is in the form of a request, "We would like you to," they say. All of this reverses the open door policy that has prevailed in music, particularly since sound pictures came in, with all sides mutually friendly to any number, regardless of its origin, that developed hit strength.

In retaliation other publishers and film companies may adopt retaliatory measures.

Music Men Going Back to Former Way of Plugging Non-Film Songs

Leonard Joy's orchestra, Green marimba band and Johnny Marvin were some of the additional that got over oke. And Julius Tannen did some of his amusing monologues.

Negro Program

Newly organized Harlem Broadcasting Co., angling for an all-colored studio and planning all-colored programs for the present; started its initial program last week and diversified its layout, with some of the Negro's best known talent for a brief display. Going from the ridiculous to the sublime, the negro world from which to give WRNY plenty of musical novelty plus:

Central Labor Union secretary made quite a talk over WABC on "Unemployment." Commented on the recent Communist meeting before Mayor Walker, and he rapped the Foster houseparty. He stated that the negro world men either out of work or on part time.

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Music publishers are no longer exclusively devoted to plugging picture songs. Old time methods of selecting and promoting hits, regardless and independent of films, are returning even among the publishers with Hollywood tie-ups.

This is the result of conflicting factors, chiefly the failure of hit numbers to develop in sufficient numbers from the recent crops of films with music.

Unsalable tunes or poorly spotted and buried possibilities have left some of the publishers in a tough way. Result is they are going after tunes from the New York end and exploiting them, without picture tie-ups, in the old style. Hemicks, Witmarks, Feist, DeSylva, Brown & Henderson as well as the unaffiliated publishers, are launching old time campaigns on behalf of several non-film numbers figured as possible hits.

Dance orchestras, radio, picture houses and vaude acts are again assuming something of their former importance as plugs. It has also been reported that some of the film companies have told their music subsidiaries to stop sitting around waiting to be handed hits and develop a few themselves, without the benefit of the talking screen. On the other hand music executives are very friendly to Hollywood supervisors who ruin their songs by bad spotting, etc., are anxious to develop hits on their own just for the personal satisfaction.

White Goes to \$6.60

This week George White placed a top on his "Flying High" of \$6.60. A first intention of placing the \$6.60 only for Saturday nights was altered with the lift from \$5.50 starting last (Tuesday) night.



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"Purveyor of sensation to Boston 'fans' of the 'Haiti' fantastic, at once, is ever alive to the favorite theme of his discriminating patrons."
That's why JACQUES RENARD ARNE, a French-born, American-bred, Gipsy-style, dandy figure, at once, is ever alive to the favorite theme of his discriminating patrons."
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Don't follow Mary's emotional, film spectacle, "The Rogue King."
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ANSON WEEKS
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Now in Third Year at the
HOTEL MARK HOPKINS
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California Collegians, Inc.
NOW Featured in
"Fifty Million Frenchmen"
and
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AND HIS ORCHESTRA
9 SEASONS ON BROADWAY
Opening Soon at the Million Dollar
Charles Ballroom, W'way and 53rd St.
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B. A. ROLFE
Radio's Premier Conductor
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
Edison Ace Recording Orchestra

PAUL WHITEMAN
And His Greater Orchestra
Completing
"KING OF JAZZ"
for Universal
Personal Rep: JAS. F. GILLESPIE

Real Medicine Show in B'way Store Now in Sixth Month to Big Trade

An old-fashioned medicine and sex show, without a new gag used or a single attempt made to lift the racket to a modern plane, is going into its sixth month at the Broadway, the world's sappiest alley.

Outfit is grinding for 16 hours a day, opening at 10 a. m. and closing at 2 the next morning in the 47th street corner store of the Columbia theatre (burlesque) building. Store is leased on a month-to-month basis for \$2,800 a month, plus electric bills. Latter reported to average \$100 a month. Firm running the show paying the bills and taking the take is called Balkin & Boyce.

About six "docs" alternate in the 16-hour grind with about one hour apiece per trip to the lecture platform. They use their own words for the same spiel on "health" and sex and the follow-up build for the medicine and book.

No kids under 16 admitted. When the "doc" of the moment spots one in the crowd he's supposed to tell him to scram. Men only at certain hours and mixed audiences the rest of the day, mainly in the evening. "Ladies Invited" sign on the door beckons the gals—and gets 'em.

No admish. Just the sales for gross, with about 10% of all turn-overs buying something. Books and a rubber, band exercising device go for \$1 and the medicine is priced from 50c. to \$10. Soap for half a smacker the balance.

2,500 Daily

Estimated daily attendance is around 2,500. Around midnight and just before 7 a. m. the place is usually packed, with many waiting on the sidewalk.

From the rate of the book and juice buying, the med store show seems to be doing better on net than the adjoining Columbia theatre (Mutual burlesque). Difference in net appears to be greater than the difference in grosses.

Nothing new in the spiels and the shilling "in the same old way. Same old sex talks and warning stuff in the all-men talks with similar dialogue more politely worded for the mixed crowds. A couple of the "docs" are well muscled guys and strip down to personally illustrate the virtues of the rubber exercises (\$1).

Only Difference

The only difference between Balkin & Boyce's layout and the shows given on the backs of wagons in the old days is that the one is in a high-priced Broadway store.

Believed to be the first time a medicine show has chanced such a prominent spot and high rental location. They open their open door grips in a middle of the street, hide-away where expenses are lighter.

Balkin & Boyce's racket must vacate April 1. Not because of lack of business, but because the owners are about to remodel the building. At the current rate of attendance and sales, appears a tough the show could stick as long as it wished to.

Owners are said to be looking for another equally prominent spot, or will settle for a theatre if the dough is right.

To making the inside works look sweet and legit, posters in the windows warn in large type against phoney patent medicines and misleading medical advice.

Circus Pool Left-Overs

Carnivals and mudshows are picking-up the left-over excess of the Ringling office. In hiring this season the big-office has left out all men appraised as not up to standard. All men that made room with the Mugivan-Bowen combination were retained and are again in their places.

The men out know considerable about the outdoor business. Many of these have fallen into responsible posts on small shows.

Big Show on Air

Ringling Brothers' circus will go over the ether for a period each evening during the first week of its Madison Square engagement through WJLB.

Station will broadcast different portions of the circus entertainment each night. By the end of the week the entire circus will have gone over the air.

RINGLING ROUTE PLAN GRADES ALL CIRCUSES

Chicago, March 18. Routing of all circuses from the Ringling office, except A. L. Barnes trick, is contingent upon the route of the Ringling-Barnum & Bailey outfit, according to Geo. Melghan, general agent. He is laying out the choice spots for the big one, with Sells-Floto to have seconds. Route of these two major tricks is still up in the air because of D. D. Murphy's refusal to let Sells-Floto have the St. Louis lot.

Murphy's plea is that he needs the St. Louis opening himself.

If St. Louis doesn't turn out to be the first under-canvass stand, the Floto will bring about a change of at least 14 towns between the two circuses.

John Robinson and Hagenbeck Wallace circuses are dividing up remaining territory.

Ringling office will not lay out any routes for minor shows, which includes the Sparks, except time enough to give the G. R.'s time to get their dates printed.

Tough Mid-West Spots On Circuses, Carnys

Chicago, March 18. Tough spots for carnivals and circuses this year near Chl include the following towns:

Rockford, Ill., which won't grant a license to any carnival within the city limits. Circus reader cut to \$100 daily.

Waukegan, Ill., wants \$1,500 daily before it will let in a circus. Bars up tight against carnys.

Racine, Wis., will ask \$100 daily for the circus with an additional \$25 daily for each show. No permits for carnivals if they have over 4 rides.

Warrant for Knight

Waterbury, March 18. Local police are holding a warrant for the arrest of Herbert Knight, manager of the Excel circus which exhibited in the state army here. The charge against Knight is embezzlement. The complainant is Major J. William Carroll, chairman of the committee in charge of the circus. It is alleged that Knight failed to make returns on two batches of tickets sold for admission to the show, one involving \$50 and the other \$25.

The outfit has had rocky going in Connecticut and finally gave up the ghost here cancelling all future dates. A number of the animals are still being housed in the army.

"101" East Early?

Ponca City, Okla., March 18. Possible change of plan may open the "101" under canvas at Wichita, Kan. April 19.

Bad biz in the far West is Miller's reason for picking the Kansas spot. He also wants to hop East as soon as weather breaks.

FT. WORTH RODEO QUIET

Dallas, March 18. Annual rodeo held at Ft. Worth drew a mediocre biz, with Tad Lucas cowgirl, main attraction. A \$150 gate stopped trade.

Affair is usually biggest entertainment event of the stockyard town.

Shows Double-Dated

Chicago, March 18. For the first time in history both spring opening dates of Sells-Floto and Ringling, Barnum & Bailey are being double-dated.

New York billing reads: New York Coliseum 10 days, beginning March 27; Madison Square Garden, 21 days, beginning April 7.

Chicago paper: Coliseum 16 days, beginning March 28; Stadium, 12 days, beginning April 16.

Picnic bookings for Playland, Rye, N. Y., are so heavy for the coming season that the steamship company is putting on two extra steamers for the run from the Battery.

\$5,000 FOR CIRCUS

Penny Parker Reported Buying Late Fred Robinson's Truck Show

Los Angeles, March 18. Penny Parker, Coast outdoor man, is reported to have purchased the Robinson circus from Mrs. Fred Robinson, who has been operating the show since her husband died last year.

Underwood Parker paid around \$5,000 for the outfit, a 10-truck rig-out, originally starting as a dog and pony show.

OUTDOOR NOTES

The Gordon Brothers, who operate Frank Animal Show at Fallades Amusement Park, N. J., and White City Park, Chicago, may invade Coney Island this year.

The Swartz Troupe of riders will be with the Sells-Floto Circus.

The Grotzschs, high wire act, left for Los Angeles after closing with the Shrine Circus at Bridgeport, Conn., Saturday to join the Barnes Circus, which opens in the neighborhood of Los Angeles about March 22.

The mother of Frank Cook, legal adjuster of the Ringling-Barnum show, died at her home in Albany, N. Y., recently.

E. B. Merritt will manage Luna Park, Coney Island, this year.

Labor trouble on French lines may delay the sailing from Europe of some of the new acts booked to go with different Ringling-owned circuses.

Floyd Bell, Bill Conway, Roland Butler and Fred De Wolf, auditor of the "Big One," are due at the Garden.

Orest Devany arrived from Florida.

Ringling-Barnum & Bailey Circus will play Brooklyn, N. Y., this summer, but it hasn't been decided yet whether it will be following the garden engagement or after the show plays Boston.

Leonard Karsh will have the front door for this year on the Al G. Barnes outfit.

W. F. Cronin will have charge of the front door for the John Robinson again this season, his second.

T. W. Ballenger from Chl to London, Ohio, where he will remain until middle of April.

George Johnson, of Mid City Park, Albany, N. Y., slowly recovering from a three-month illness.

The rides from the Royal American Shows played the Jacksonville, Fla., fair this year and not those from the Johnny J. Jones Show.

Frank Meyers, who last year managed the Sparks circus, will continue in the auction biz in Baltimore this season.

Vernon Williams in charge of the S-F advertising car billing in Chl.

John E. Corey will be special officer with the Sells-Floto again this season.

Jake Newman may have nothing to do with the "101" program. Will only manage the lot.

Harry Bert left Chl last week for the Al G. Barnes. Will boss the tickets.

Shell Brothers' Circus opened its season at Corona, Calif., March 11, and will concentrate on Arizona and New Mexico. Outfit travels on 30 trucks and trailers.

Dave Rose has an indoor doings for the local Eastern Star in Philly.

The indoor circus at Torrington, Conn., has been called off.

The Florida State Fair opened at Jacksonville Saturday with a 25c. gate the first day, which will be tough on the local who have been used to grabbing a mitful of passes.

Mabel Smith and her Elephants, billed as the Bay Balle Elephants, are working the Fox time around the New York territory until the carnival season opens, when she joins her father's show, the Otis L. Smith Shows.

Playland Park at Rockaway will open for Saturdays and Sundays only, starting in April and will inaugurate their regular season about the third week in May.

Sparks' Yen to Troup, Downie's Retiring Urge, Cause Show Sale

Havre de Grace, Md., March 18. Gov. Andrew L. Downie has sold the Downie Bros. motorized circus, an arrangement wagon circus, on the road, to Chas. Sparks, until recently owner of the Sparks circus. The deal was completed Thursday, no price figures being available. Same deal was made last year and then unnamed, Downie making a profit.

The Downie Bros. circus is a three-ring show, traveled on 80 trucks. Downie planned to open the show here this season on April 19, but the new owner may not open it until later. James Heron, for years with Gov. Downie, will continue on as general agent.

Only reason given for the sale was Downie's desire to retire and Sparks' yen to get back in harness again. Mrs. Downie has not been in

the best of health recently and the governor himself feels he is entitled to a rest, so they are leaving for Mt. Clemens, Mich., or Hot Springs, Ark., shortly for several weeks, after which he will retire to his home in Medina, N. Y.

Retiring is a habit of Andrew L. Downie's, and it would not be at all surprising to see him back with a mud show of some sort. This is the third time he has "retired" in recent years. Sparks has been known to be itching to get back with a circus ever since he sold Sparks Brothers' show to the American Circus Corp., which in turn passed it along to John Ringling.

According to present plans, the Downie show under the new ownership will open here as usual and tour pretty much the same territory it went through under Downie.

Obituary

E. F. ALBEE

Edward F. Albee, 72, died March 11, a little less than two years after virtually retiring from the show business in which he had been engaged for over 50 years. His death was occasioned by heart failure, coming suddenly at the Hotel Breakers, Palm Beach, where the Albee family came in January to spend their customary winter period in Florida. Just previous to passing away, Mr. Albee had been around as usual and seemed well, although he had been a continuous sufferer from high pressure for years.

As vaudeville's leader, often referred to as its czar, Mr. Albee saw that Keith entertainment come up from nothing and almost pass away to nothing. When Albee sold his

IN MEMORY OF NORA BAYES

Who brought laughter and joy to the world and who took her last curtain without applause

March 19th, 1928

I don't know where she is now, but whoever is with her is having a swell time

Jenie Jacobs

control of the Keith-Albee Circuit about two years ago for \$450,000, it had been predicted that the circuit would stop here and be stopped within another six months without altered direction.

Mr. Albee appeared to regret having sold out, forcing him into resigning, but declined to rebuy the same stock and Keith control for the same amount when offered to him about three months later by J. J. Murdoch and Jos. P. Kennedy, who had effected the buy for banking interests. Later the Keith-Albee-Orpheum chain passed to Radio-Keith-Orpheum, now operating it. Mr. Albee remained an officer of the Keith-Albee-Orpheum corporation, though that became but a nominal concern with the business passing to R-K-O.

Mr. Albee had signal success in his upward drive into the establishment of the Keith Circuit and as a theatre builder. He was like a bulldog in his advancement. Nothing would stop him and he stopped at nothing. In this, and not unlike the late A. L. Erlanger, Mr. Albee engendered much unfriendly feeling in and about that branch of the show business he was most active in.

As the outstanding figure of the once big time vaudeville in this country, Mr. Albee became quite notable as a showman. He was universally accredited with that, also the success of the Keith Circuit, without Mr. Albee ever sharing that success, publicly or privately, with the man who had done the most to achieve it for the Keith Circuit, Albee and himself—J. J. Murdoch. Mr. Murdoch joined the Keith staff many years ago and was lately retired from active show work.

Leaving his home, the home of Puritan ancestors in Maine, to go with the circus, Mr. Albee some years afterward became asso-

ciated with the late B. F. Keith. That was the beginning of the Keith Circuit. When Mr. Keith died, in 1914, he left his large fortune equally between his son, Paul, and Albee. Paul continued in the business, but died in 1918, when his will bequeathed sufficient Keith stock to give Albee the control.

During the war years the Keith Circuit was enormously profitable. As the picture theatre commenced to make its inroads, Mr. Albee would not or could not see it, not any more than he had accepted the late Marcus Loew as a competitor, nor would he admit the William Fox theatres meant anything as opposition to Keith's.

Mr. Albee was very charitably disposed toward church movements in his later years. He is said to have given as much as \$600,000 in one year to the Church of St. John the Evangelist. The remains were placed in state at St. John's upon arrival from the south Friday.

Ever the center of publicity, the most publicity received by Mr. Albee came through the N. Y. A., an organization which the dailies stated Mr. Albee founded and was a member of, both errors. An intimation Mr. Albee had largely contributed in life to the support of the N. Y. A. is another mistake.

In the summer Mr. Albee lived on his estate at Larchmont, N. Y. In the winter for 14 years he lived in a leased apartment at the Langham, 125 Central Park West, lately leaving there for another apartment on West 86th street.

Mr. Albee married Laura S. Smith in Boston in 1881. Mrs. Albee survives, as does a daughter, Mrs. E. G. Laurier, and a son, Mr. Albee Messrs. Laurier and Reed Albee were with the Keith Circuit until the time the deceased retired from it.

Mr. Albee left \$25,000,000, it is estimated.

Services were held Saturday with Bishop Manning presiding. Interment in Kensico (N. Y.) cemetery.

GUS A. FORBES

Gus A. Forbes, 54, for three years character man for the George Sharp Players, died last week in St. Joseph's Hospital, Pittsburgh, of cancer of the throat. He had been ill for eight weeks, playing for the last time in the time of the Pitt during the latter part of January.

Born in Woolwich, England, Mr. Forbes was taken to Canada by his parents when three. He had spent 33 years on the stage, mostly in stock. In 1909 he launched a stock of his own, the Gus A. Forbes Players, at Brooklyn, N. Y. A season with the Famous Players in New Orleans followed. He joined the Sharp Players in 1927.

Forbes' last Broadway appearance was the season before last in the revival of "Madame X." While playing in Atlanta a few years ago.

(Continued on page 71)

WOODS THEATRE BUILDING—CENTRAL 0644-4401

"FRAMED"
With EVELYN BRENT
Sensational Chicago Drama

olph Street
me, to the Profession
to Eat and Meet

Hotels LORRAINE and GRANT--Chicago

in Paris by apoplexy. His first wife, now deceased, was famous as Sally Gardner. They were divorced about 1900 and Gardner remarried a French woman, who survives him.

MY APPRECIATION TO
LEW FIELDS AND LYLE ANDREWS
FOR
TWO SUCCESSFUL SEASONS
WITH
"CONNECTICUT YANKEE" CO.

Best Personal Representative

LOUIS SHURR

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MARY ADAMS

INGENUE PRIMA DONNA--LEAD

WEEK OF MARCH 17

SHUBERT THEATRE, NEWARK, N. J.

Thanks for the Notices From the Critics of the Forty Thousand Cities I Played?

Best Company Manager, JOE DE MILT

VARIETY

 PRICE
25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$14. Single copies, 25 cents. Entered as second-class matter December 21, 1935, at the Post Office at New York, N. Y., under the act of March 3, 1979.

VOL. XCVIII. No. 11

NEW YORK, WEDNESDAY, MARCH 26, 1930

80 PAGES

SWAFFER RAPS ROTHERMERE

Dallas, Censorless, Without Any Film Trouble—Mayor Vindicated

Dallas, March 25. Dallas is probably the only censorless city in south.

Last May Mayor Tate, standing by hard voting bricklayers, didn't see any particular necessity of such high faluting extravagance in city government as a censor. He couldn't understand why theatre managers couldn't be trusted with the morals of the town's youngsters.

Minus any investigating and plus a lot of hell raising on part of some 50 or 60 local churches (not mentioning women's clubs) he let the censor (female) understand she'd be welcome around city hall if considering work without pay.

Censor and churches hollered but Tate was firm. Idea worked. There hasn't been a single trouble since with any films at any local house. Some of the managers have shelved film bookings which they would have tried to get by the censor in the old days.

VAUDE'S BOGUS 'COUNT' BEFOOZLED LAWMAKERS

Washington, March 25. Each year a meeting of what is known as the "Little Congress," composed of the secretaries of the federal lawmakers, is held here, with speeches, food, etc. This year's meeting was unusual in that the committee in charge made it a point to have several of the rabidly leaders in the Senate and House among the guests of honor.

As the principal speaker, an Italian count, with an unpronounceable name, was scheduled to tell of his observations after a nationwide tour of this country. He spoke on prohibition, its evils, etc., and what a terrible lot he had found the enforcers to be.

Lawmakers took it gracefully, although their concern was for the parent. When the meeting drew to a close, they stood at attention during the playing of the Italian national hymn.

"Count" was Ernesto Russo, vaude single. The lawmaking guests don't know it even yet.

Methodist Church's Film As Sunday Night Draw

Augusta, Me., March 25. Sunday evening motion picture shows are featured at the Green Street Methodist Church. Rev. Carl N. Garland, pastor.

Last Sunday (23) was shown "The Angel of Broadway," described as "From a brazen mockery of religion as a pretended Salvation Army lassie in one of New York's night clubs, she comes to see its sacrilege and presently surrenders herself to its service."

Good sized advertisements in the Saturday newspapers, telling of the motion picture message.

Do Talkers Draw?

Maybe not literal—but since Sing Sing prison was equipped with the De Forest Phonofilm sound device, the place has become crowded.

Latest transfer of 25 prisoners to the institution from upstate gives the state's prison a population of 2,100—capacity.

Aus. Musicians On Streets Playing For Public Alms

Sydney, March 25. By government permission former theatre musicians are playing in groups in business crocades.

A collector solicits coins from passersby. Placards mention at what theatres the musicians formerly worked.

Other unemployed musicians make up their own groups and seek alms in the same way. Talking pictures here, as elsewhere around the world, replaced theatre orchestras.

6 All-Night Theatres Keeping Detroit Awake

Detroit, March 25. Detroit has six open all night theatres. All show complete talking programs.

The day of the open all night grind as a snoring place is of the past in Detroit. Now if the sound doesn't keep you awake the bouncer will.

Midnight emporiums are making a play for the class trade. Believing that there are a lot of nice folks who can't sleep nights, the local showmen give them snappy shows.

Compel Circus Parades, Town Merchants Demand

Springfield, Ill., March 25. Merchants of several nearby towns are asking city councils not to grant circuses licenses unless they parade. Their plea is that the parade brings them business. Claim circus day doesn't mean a thing any more without the usual crowd on the downtown streets.

Some merchants are also against truck and wagon shows, claiming that these organizations have no ballyhoo when coming to town as does the railroad circus with its highly painted cars and advance outfit.

ENGLAND IN NEED BUT PAPERS PLUG

Hannen Swaffer Hangs Comment Against Lord Rothermere and His Publications on Dismissal of Critic Hodgson—English Journalism Seething—Chas. B. Cochran's "Pull"

By Hannen Swaffer

(Hannen Swaffer is the internationally famous commentator and dramatic critic of the London "Daily Express." He is a regular weekly contributor to "Variety." This is one of Mr. Swaffer's regular contributions.)

London, March 14. "Dramatic criticism and theatre publicity is becoming more and more a joke in London. That is, it would be a joke were it not mixed up with all sorts of elements that make it more or less a tragedy. A young critic called Ewart Hodgson was dismissed by Lord

(Continued on page 67)

'CHAIN STORE' UPRISING IN GEORGIA

Macon, Ga., March 25. Local merchants are alarmed over what they term the "chain store" orgy. As a result they have organized an association, banded together and now publish their own weekly newspaper.

Several of the larger stores have turned their basements into what they now call the "five and ten" departments.

The fight on the chains is sweeping over the state. Numerous speakers are taking to the stump. Ed Rivers, who formerly served as president of the Georgia Senate, and is a candidate for governor in the election this September, has incorporated the "chain store" evil into his platform. He is making a tour of the state.

Judge Roscoe Luke, member of Georgia's Court of Appeals, is also on the stump against the chains and Charlie McCall, attorney general from Alabama, is making speeches in this state.

The chain stores have made no reply to the attacks and charges, and their cash registers continue to emit that musical clink of dropping coins.

Amos an' Andy, Freakiest of All Drawing Cards, Not Hurting B. O.

"Between Tests"

Hollywood, March 25. The disconsolate ones used to explain they were "between pictures."

It's more hopeless these times. Now they are "between tests."

Gorilla Stewed, Trainer With It; Show Postponed

Thomasville, Ga., March 25. A traveling showman arrived here, rented an unoccupied store and stuck up posters announcing the "Famous White-Face Gorilla, the Most Marvelous Creature Ever Beheld by Man" and so on.

Shortly after an automobile loaded with young men and young women from one of the large estates owned by a wealthy northerner near by came that way. The automobilists saw the posters and were interested. Forthwith surged to the ticket window.

It was closed. Only after repeated rappings did anyone appear when a young fellow who informed them the gorilla could not be seen that day. The visitors were leaving town and insisted going in anyway, but the boy would not open up.

Pressed for an explanation, the young fellow reluctantly gave it. "It's like this," he said, "Father and the gorilla both got stewed last night and so we cannot put on the show until tomorrow."

Park Ave. Authores

Latest of the Park Avenue high hats to interest themselves in show business is Mrs. William Astor Chanler, described as one of the inner clique of the creme de la creme.

She has written a play called "Orchids." Brook Pemberton is considering it for fall production.

"LINDY'S BABY" SONG

Clarence Gaskill has composed the words and music and Pathe Music will release on wax (Edna) a new song called "Lindy's Baby."

Number celebrates the advent of Col. and Mrs. Charles Lindbergh's first child.

The event is not scheduled for a couple of months, but the music trade always appreciates the value of preparedness.

Acknowledged the freakiest and strongest of any known drawing card, it is denied that the radio vogue of Amos an' Andy is at present denting the theatres' box office receipts.

The Amos-Andy hour, 7 to 7:15 p. m. nightly except Sunday, at one time threatened to become the theatre's bugaboo, particularly in the smaller spots. Questionnaires sent out by one theatre chain, asking for information about the 7 o'clock attendance were later recalled, with house manager instructed to pay no further attention. It has been reported from some of the smaller cities of the east that the local theatre managements have advertised that Amos an' Andy radio talk would be turned on at the theatre, with the locals invited to come early. Other reports (Continued on page 76)

Scar-Face Al's Scheme; Bootleggers' Trade Weekly

Chicago, March 25. Al Capone thinks he has struck a scheme that will stop all strife between bootleggers and beer runners.

"If you 'Variety' guys," said the scar-faced one, as he called at "Variety's" office here, "would get out a trade paper for the booze biz, giving the grosses of what the different mobs are doing weekly, it would end all battles over double crossing."

"Don't you see, if 'The Bootleggers' Guide' would say the south side mob did \$43,890 last week and the west side got \$67,800, etc., all over the country like 'Variety' does with the theatres, there couldn't be any squawks because 'The Bootleggers' Guide' wouldn't admit it was wrong."

"Think it over, boss. It's a great chance, and there isn't a trade paper in the racket."

Texas' Theme Song

Houston, March 25. "Texas, Our Texas" has been accepted as official song of the Lone Star state by the Legislature.

A \$1,000 check was given to Gladys Yankovic Wright and W. J. Marsh, both of Ft. Worth, authors. Check given by former governor, Pat Neff and guaranteed not to bounce back.

State holds copyright for song, including show purposes.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1537 BWAY. N.Y. TEL. 5500 PENN

32 Stars Dropped Since 1929 In Producers' Move to Clear Congestion—But 12 Replacements

Hollywood, March 25. Of 83 stars listed by the 10 larger picture companies at the end of 1929, 32 have been dropped or have but one more picture to make.

Start of the 1930-1931 season will see many more eliminated in the decidedly active move by producers to whittle the starring group to a minimum.

Inevitable replacements in the star class total 12, with seven hopping right into top rating from the stage and only five working up from the featured players group. Stage names now starring or about to star in films include: Beatrice Lillie, John McCormack (Fox); John Boles (U); Benny Rubin (Tiffany); Lawrence Tibbet, Grace Moore (M-G); and Mary Lewis (Pathe). Feature players promoted, some originally from the stage, are Jack Oakie, Ruth Chatterton (Par), Winnie Lightner (WB), Jack Holt (Col), Fred Kohler (FN).

Not Renewed

Stars out or with only one picture to make are: Esther Ralston, Evelyn Brent (Par); Duncan Sisters, Dane and Arthur (Metro); Vilma Bankier (UA); Monte Blue, Pauline Frederick, Thomas Meighan, Sophie Tucker, Ted Lewis (WB); Leo LaRoque, Rudy Vallee (Radio); Colleen Moore, Billie Dove (out of season) Corinne Griffith, Dorothy Mackall, Jack Mulvihill, Irene Bordone, Eddie Buzzell (FN); Ina Claire (Pathe); Paul Muni, George Jessel, Lenore Ulric (Fox); Belle Baker (Col); Belle Bennett, Mae Murray, Joe E. Brown, Leo Carrillo (Tif); Gleason, Reginald Denry, Glenn Tryon, Mary Phibbin (U). No move was made to take up options.

Increasing protests by exhibitors that too many new faces and strange names are making it difficult to sell a picture has effected the old-time generous starring procedure. Star lineup of the future, it is conceded, will consist of a very small group which has shown extraordinary drawing power.

MR. AND MRS. SAM KATZ LEAVE PARIS FOR HOME

Paris, March 25. Sam Katz left Paris last week, sailing for home on the "Olympic" at mid-week, accompanied by his wife, the former Eleanor Ambrose and his brother, Dr. Harry Katz. Katz gave the reporters the run-around when he declared just before sailing he was on vacation on the Riviera and after that he and Mrs. Katz would do some leisurely touring while he studied Continental theatre operation, with particular reference to the dialog language problem as it applies to Paramount pictures.

The film executive came to Paris on one ship, and his wife who had been awaiting his arrival for three months, and went straight back.

Blizzard Ties Up Chi.

Traffic and Theatres

Chicago, March 25. The worst blizzard of the season and one of the heaviest snows in years today so badly hampered traffic on the street and in the air that show business and radio broadcasting were practically halted.

Box office worries were more than those of critics, snow-bitten pedestrians. Many theatres were without film, delivery trucks joining hundreds of other vehicles stalled in impenetrable drifts.

Fox Gets "Rex"

Hollywood, March 25. Fox has purchased from Universal the horse "Rex".

William Soule will direct the first of a series of outdoor pictures with the horse.

Hal Roach originally sold nag to Universal.

CANTOR and LEE
"Master and Man" (Comedy, Singing and Talking)
17 Mins.; One
Place, Chicago
(Nov. 20, 1914)

Act opens with talk on war, pertinent and to the point. Carries a good quota of laughs. Cantor in blackface and Lee playing straight. After war talk, Lee sings "Carolina" and Cantor comes on for "Victrola" and "Snyder's Grocery Store." Cantor does some travesties on pictures that are laughable. Cantor also pulls a lot of "sissy-stuff," unusual in blackface. Act ends with a brisk duet.

Went so well at the Palace Cantor had to make a speech. Good comedy act and out of the beaten rut.

(The comic of this two-act seemingly has kept out of the beaten rut quite consistently since 1914. He is now Eddie Cantor, the author, actor, banker, N. Y. A. president and father.)

Eisenstein told To Leave France; A Soviet Spieler

Paris, March 25. Eisenstein, the Russian film director who has been lecturing in Europe and spreading propaganda on screen and stage, has been deported from France, charged with preaching in the interests of the Soviet.

Another charge lodged against him was that he attempted to exhibit a forbidden picture—his own subject, "Potemkin," banned here. Eisenstein tried to slip the film past the censors on the ground the film was offered merely as an incidental to a lecture on the cinematograph art.

Murray Loses Leads Twice

Los Angeles, March 25. For the second time in three weeks, Johnny Walker has replaced Jimmy Murray in a picture lead. First National had picked Murray to play the lead in "Girl of the Golden West," but at time for the contracts to be signed, Murray could not be located. Walker was substituted.

Three weeks ago, Murray, engaged for lead by Chesterfield in "Ladies in Love," forgot to appear at the studio on the starting day and Walker again stepped in.

Robison From Chicago

On Coast Via Germany

Culver City, March 25. Arthur Robison, former Ufa director in Berlin, has been brought here by M-G-M under contract. He will feature in both English and German.

"Robison, born in Chicago, directed "The Last Waltz" and "Mannon Lescaut."

"Vagabond Director" Shorts

Los Angeles, March 25.

Tom Terris leaves for Indo-China and Australia late in April to turn out travelogue one-reelers. They will be known as "The Vagabond Director," and will release through Pathe.

Alfred Mannon and Elmer Clifton supervise.

Rosa Low to M-G-M

Rosa Low, concert singer, goes to Metro.

Miss Low has departed for the coast.

Opposite Haines

Hollywood, March 25.

Kathryn Moynan, from stage, opposite William Haines in "Easy Going," at Metro.

Lella Hyams originally slated.



WILL MAHONEY

in Earl Carroll's "Sketch Book," Chanin's 46th St. Theatre, N. Y. C. The New York "Telegram" said, "Of all the men in the comedy field who have come to the front in the last decade, the one to reach the top is Will Mahoney. He is the comic king of the age."

Direction
RALPH G. FARNUM
1560 Broadway

PICTURE STARS AND OTHERS IN HONOLULU

By MABEL THOMAS

Honolulu, March 15. Janet Gilmore and mother arrived here from Australia March 10. Mrs. Gilmore has taken from the steamer to St. Francis Hospital and operated on immediately. Bursting appendix. Her condition very serious.

Phyllis Du Barry spent a day here on her way to Honolulu from Sydney.

Elsa Flach, German star, honeymooning here. She is now Mrs. Alexander Carquois. Edna Furman has returned here intending to remain indefinitely.

Janet Gaynor's Denial. Janet Gaynor and mother will rest six weeks at her home on the other side of this island. Miss Gaynor vigorously denied all rumors regarding a separation from her husband.

Mildred Harris Chaplin opened here with the Wilbur Stock company in her first legit stage appearance, "Dear Me." Possesses a good singing voice and well received. Her engagement is for two weeks, closing with "This Thing Called Love."

Princess has sound, opening with "Sweetie." Lowell Gest is house manager.

Henry Kane, manager of the Pawa theatre, married to Kate Holbre March 6.

Rena Williams, musical director for the Princess theatre, and family left for Los Angeles March 8.

Weather

Washington, March 25. The weather bureau has furnished "variety" with the following outlook for week beginning tomorrow: Cloudy and cold Wednesday, with snow flurries, except probable light rain in the Atlantic states.

Generally fair Thursday and probably Friday, followed by showers Saturday or Sunday (30).

Warner by Saturday.

Paris, March 25. Weather here is cold, cloudy and extremely un-spring-like.

London, March 25. Weather cold, with constant frost in the air making the coldest March in 70 years.

A succession of snow storms in the provinces did the theatres no good.

South Pole Cameramen

Sydney, March 25. Williamson - Telf's cameramen Van De Veer and Reichert, attached to the Commander Byrd South Pole expedition, are on their way to London by way of the Panama canal, sailing on the "Tamarora."

They are taking all their picture records of the expedition taken in the field.

Robin and Pert Kelton

In Tiffany's "Hot Curves," now in the making at the coast studio, Benny Rubin will be starred. Opposite is Pert Kelton. Both are from vaude.

Miss Kelton has a term contract with Tiffany.

King of Phoney Film Promoters Trying to Suckerize Savannah

Wife as Checker

With his wife in Pittsburgh and he in New York, the husband was not astonished when awakened at four the other morning by a Pittsburgh call. "Hello, honey," he said. "What's the trouble?"

"Have you a woman in that room?" was the reply.

"No, of course not, honey," he answered.

"Well, then, if you haven't, you repeat this after me and I'll believe you."

And the husband repeated as the wife proceeded with this:

"If there's a woman in this room, I hope she dies before leaving it."

Next day some friends gave the husband fresh phone addresses of women known to be somewhat hard of hearing.

While Savannah sleeps in the midst of an announcement that it is to be the home of a \$5,000,000 film studio, the industry in New York is out with denials of any interest or affiliation, and the National Better Business Bureau is reviewing its files on the King of Phoney Film Promoters.

Frank Alden Miller, with a hit-and-run gauding of small stockholders' experiences in various parts of the country, gave the bureau the slip over a year ago in Montgomery, Ala. This Miller, years ago, was bitten by the studio promoting bug. He tried his gilt art on Connecticut farmers near Saybrook. In 1926 he promoted a picture epic of the American merchant marine until he got even a rise out of the Bethlehem Steel interests. The same get is chronicled as having operated home office on 42nd street, New York.

The Savannah czar, who already has been denied the co-operation of the local chamber of commerce and industrial committees and against whom some of the prominent citizens, whose names he has used already have entered protests, is known as Alden Miller. This Miller, according to advices from the town, is also understood to be interested in interesting the tiny breed of certificate buyers before he borrows on the same announcements recently made.

What got producer interests in New York awake to the project was the declaration that such men as D. W. Griffith and Joe Kennedy "might" be interested later on and that present members of his organization, composed of a lot of Hollywood producers, include: Inspiration Pictures, Trem Carr, Elma Clifton, Christie Cabanne, Duke Worne.

The seal of indignation in Hollywood being assailed to Savannah, a scheme comes after an official investigation. Possibly some of the smaller men interested in the project have approached, it is conceded, but those of responsibility deny any connection or anticipation of such.

The only money that has passed has according to Savannah advices, is the sum for an option on property in Wilmington, Island where Miller has announced hopes for a future Hollywood.

SAILINGS

April 12 (New York to London), Kimberley and Page (Aquitania). April 9 (Paris to New York), Horace Hedd Band (le de France).

April 2 (Berlin to New York), Die Blumenthal, Marlin Dietrich, Ludwig Kiltsch (Bremer). April 2 (Paris to New York), Mr. and Mrs. Jimmy Strock (Bremen).

March 31 (Calro to Beyruth), Rames Company (Marette Pasha).

March 22 (New York to London), Ward Morehouse (le de France).

March 24 (New York to London), George W. Weeks (Statendam).

March 23 (New York to London), George Jessel (Aquitania).

March 22 (Paris to New York), S. Jay Kaufman (Berengaria).

March 25 (March New York), Gilbert Miller (Majestic).

March 22 (London to New York), Percy Marmont, Mr. and Mrs. George Arliss (Berengaria).

March 22 (London to New York), Oliver Traggard (Berengaria).

March 22 (New York to London), Dorothy Gordon (Lapland).

March 21 (Capetown to London), Frank Powell (Saxa).

March 21 (New York to Naples), Arthur Loew, Dave Blum, Joseph K. Freeman (France).

March 20 (Paris to Hollywood, Cal.), Hugo Hirsch, German composer (Bremen).

March 19 (New York to London), Ed. and Jennie Rooney (Aquitania).

March 19 (Paris to New York), Nina Payne (le de France).

March 19 (Paris to New York), Jack Vincent (Olympic).

M-G-M's Foreign Writer

Paris, March 25. Yves Mirande, playwright, has been placed under contract by M-G-M as a member of that company's scenario staff in Hollywood.

His play, "The Hole in the Wall," will serve as Robert Kane's first feature production for Paramount distribution.

Foxe Working Again

Hollywood, March 25. Earl Fox, who left Paris several months ago to manage the Black-Foxe Military Academy, is back on the Fox lot. He has a part in "The Fatal Wedding."

Another return to pictures at the studio is Tyrone Power, who after several years' absence takes a character in "The Oregon Trail."

Lucille, Not Louise, Brown

Last week's "Variety" stated Louise Brown was engaged by Fox for picture work.

Name should have read Lucille Brown.

Never put off till tomorrow the smile you can give today.

MR. AND MRS. JACK NORWORTH
150 West 44th Street
New York

N.Y.A. COLLECTIONS AGAIN

2 Free Round Trips to Europe, as B. O. Ballyhoo for Publix Minn.

Minneapolis, March 25. A number of the leading loop houses are utilizing barkers in front of the box-offices and giving away various items in an effort to drum up the low level trade hereabouts.

Minnesota, one house of the Publix Northwest circuit, is going all competitors several better by offering two free round trips to Europe to one of its lucky patrons. As a result of a dandy tie-up promoted by Martin Kelly, its publicity manager, the two trips don't cost the theatre a penny.

In return for advertising on the theatre screen and in its lobby a local travel bureau has donated the two round trips, which include railroad transportation from here to New York and back, steamship on the "George Washington" to France, railroad transportation from the landing place in France to Paris and the return passage on any U. S. line ship. The winner of the two round trips is privileged to remain in Europe as long as desired.

During the ensuing three weeks every person purchasing an admission ticket to the Minnesota receives a numbered ticket. As they enter patrons deposit one part of the ticket in a box and retains the other. On a Tuesday night three weeks hence the winning number will be drawn from a box on the theatre. The person having the winning ticket will have had to attend the theatre some time during the day of the drawing. Patrons will register at the time they enter the theatre on that day to show that they have met this requirement. The whole town is set up over the proposition.

Among the theatres giving away radios every week are the RKO Orpheum and the Publix Lyric in the loop. These radios cost the theatres nothing, donated by local radio dealers in return for free advertising in the theatres. Houses using barkers outside include the Orpheum, the RKO, 7th Street and State, the last named one of the three leading Publix loop theatres.

Barber Chair Contract

Hollywood, March 25. Ramon Peredo, Spanish actor "discovered" by Paramount in a barber's chair having a shave, has been given a term contract. This follows his work in the Spanish release of "Benson Murder Case."

Gilbert's Talker

Hollywood, March 25. John Gilbert's first talker under his new Metro contract will be "Way of a Sailor," story discarded a year and a half ago. Irving Thalberg and Laurence Stallars are making the adaptation and dialog. Starts April 5.

Authors! Artists! Dialogue and Dance Directors!

AM AT

HOLLYWOOD OFFICES WARNER THEATRE BUILDING

WIRE

WILLIAM MORRIS, Jr.

Stunt Costs Up

Hollywood, March 25. Stunt flyers, now in demand for air pictures, are asking fabulous prices for services because of the extra hazard in flying low enough to keep in range with the recording mikes. Heretofore stunt flyers were paid \$50 a day, but ascended to an altitude where hazardous tricks could be performed with a more reasonable assurance of safety. Now they're asking \$200 for the same work because the altitude is limited to 500 feet because of the microphones. There are not more than six flyers in Hollywood who will take these chances, and they are all asking the same price.

CANDY SELLING BY PUBLIX \$500,000 YEAR

Candy vending machines in Publix theatres are doing a biz at the rate of \$500,000 a year, according to inside info. An analysis of returns from the equipment installed so far in 50 theatres show that one person in 18 use the automatic venders. Average sale amounts to 7c. Publix' merchandising department is headed by M. Schussberg. Plans are now being evolved to secure every bit of income from theatre by-products by lobby selling.

Chicago, March 25. Sheet music booths will be installed in all Public Great States deluxe houses in Indiana and Illinois within two months.

Mechanical vendors of sweets are being installed as rapidly as received.

Jeanie MacPherson to Quit DeMille—Elsie Janis There

Hollywood, March 25. Jeanie MacPherson, scenarist with Cecil B. DeMille for the past 10 years, is leaving him to end of "Madame Satan." She worked on its adaptation and dialog with Elsie Janis.

Understood at story conferences Miss Janis sat on right of DeMille instead of Miss MacPherson. When the shooting started two weeks ago Miss Janis was as prominent as Miss MacPherson was absent.

AUDIENCE DRIVE IN ALL THEATRES

Chain Heads Decide Basket Collections Only Certain Means of Raising Sufficient Funds—All Houses of V. M. A. to Participate Full Week April 27—Some Midnite Shows

NO ACTOR SOLICITATION

By a unanimous decision of the heads of variety theatre chains, collections from the audiences will be taken up during each day of the week of April 27, for the support during this year of the National Variety Artists; the V. M. A.

The collection course again is believed by the chain leaders as the only certain means of obtaining sufficient funds. In a few key cities midnite N. V. A. benefit performances will be held, but mainly the collections will prevail.

All theatres of each chain playing straight pictures or a combination policy (film and stage show) will take part in the collection week.

Chains represented are members of the Variety Managers' Association, which stands behind the N. V. A. Benefit Fund, the latter the financial supporter of the N. V. A. Club and its charities. The latter include the weekly payroll list of the N. V. A. Club in New York to indigent professionals and the maintenance of the new and unopened N. V. A. Sanitarium at Saranac, N. Y.

"Hat Collections" as they are commonly called, were first instituted for the N. V. A. from a limited number of theatres over the country by the late E. P. Albee, who he solely directed the destinies of the N. V. A. These occurred yearly during "N. V. A. Week" resulting in annual protests from theatre patrons and the daily press.

When Albee was deposed about a year ago from his self appointment as dictator of the N. V. A., it was announced that following the N. V. A. collection of April, 1929, another way would be thereafter found to support the N. V. A. from within the show business.

Two proposals submitted by Pat Casey as the V. M. A. general manager were that the funds be procured through midnite benefit performances in all cities and towns of the U. S. where V. M. A. members' theatres were located, and additionally through a pass tax of 10c per person for each free ticket to any of the same theatres. Previously the Keith Circuit had contributed such a "pass tax" yearly to the N. V. A. support. It amounted to about \$70,000 annually.

Proposals Rejected

Both proposals were rejected by the chairman, who with Casey decided to organize the annual collection drive as heretofore, with the April 27 week set as the period. The chains agree to furnish such theatres as might be required for the midnite shows during the week in the 30 or more key cities Casey may choose.

Chain operators produced box office receipts for an special midnite shows exploited in various cities, evidencing that such performance, with exceptions of metropolitan centers, were extremely light. Grosses on some of the statements exhibited fell as low as \$40 for the special show.

With \$1,000,000 needed for the N. V. A. maintenance annually, the chain heads said the revival of the reported abandoned audience collection seemed the only solution.

Casey has started to organize the drive and will make his arrangements for the midnite benefit shows. Casey lately returned from Hollywood. (Continued on page 65)

Jesse L. Lasky Will Remain East; Producing at Par's L. I. Studios

Co-operation

Next door to a detective agency office in a Times Square window is a firm selling arch supporters.

The Fox Mess

Fox's maze of legal actions and its own financial mess were unexpectedly heaped up Monday when the W. R. Sheehan application for an injunction against the Bancamerica plan and to enforce the trustee agreement signed by William Fox was thrown on top of all of the rest.

Suits, appeals, motions, applications, injunctions and counter suits call for an army of lawyers, all for one Fox concern. Some hearing is due daily, with Sheehan's set for Friday.

Some profess to believe that the Sheehan application may bring about an adjustment from the outside, with as many saying nothing will matter until a final court decision or the Fox annual meeting April 15. While anything may happen any day.

Meanwhile William Fox says he will not sell and retire. With him, he states, will be the Bancamerica plan or a receivership.

Holding Up

The Sheehan suit has split the Fox organization into two divisions, the Fox and the Sheehan factions, that bespeak more demoralization of the slight morale still remaining in the New York headquarters or at the Fox studios on the coast.

How the Fox organization holds up in the face of all of the legal controversy and internal dissension of the Fox leaders no one in the film business understands, but has and does. With Fox now showing the leading \$2 talker on Broadway, the McCormack "Song of My Hometown" that came out of Hollywood into the big money class right in the center of the entire Fox muddle.

Hollywood, March 25. Reaction of Fox employees to Monday's announcement from Winfield R. Sheehan is one of discreet silence, but with an underground feeling that Sheehan is solidly entrenched legally.

Meanwhile Sol Wurtzel is now reported in an awkward spot through receiving orders from both Fox and Sheehan. Production meanwhile proceeds smoothly, increasing rather than slowing down.

3 U FILMS, "JAZZ KING" AMONG THEM, AT ROXY?

Paul Whitman's "Jazz King" is reported one of the three Universal's pictures shortly to be generally released that will first appear in the east at the Roxy, New York.

The other two as reported are the "Masthead" film, renamed, and "White Hell."

The Whitman picture reached an investment cost for U. of \$1,500,000 and was looked upon in the trade as due for an initial special \$2 showing on Broadway.

Hays' Annual Meeting

Monday, March 31, the annual meeting will be held by the M. P. P. A. at the offices of Will H. Hays in New York.

Several movements arising within the year through the Hays organization are to be passed upon. It's understood a pre-release of the more important matters will be sent out by the Hays office, to be released by the dailies April 1.

Jesse L. Lasky, Paramount's producing head, has decided to remain in the east hereafter, with his family. Mr. Lasky is said to have taken under lease summer and winter residences in and around New York.

With Lasky permanently leaving the Paramount Hollywood studios, Ben P. Schulberg becomes the executive head of that producing end. For years Lasky has remained in the Hollywood studio, which he started and watched its growth to one of the largest in the film colony.

At L. I. studio Lasky will retain its present staff, it is said, with Walter Wanger, the studio's producer as formerly, and James Cagney continuing as its business manager.

At present in the L. I. studios, A. J. Balaban is in charge of the production of Publix talking shorts. Nothing in the report mentions Balaban's status under the Lasky regime. Balaban has gathered the entire stage producing force of Publix also around him, on L. I.

BETTY BALFOUR'S OWN BI-LINGUAL "GIRL" FILM

Paris, March 25. Betty Balfour, English picture star, speaking French as fluently, is backing the bi-lingual production of "La Mome" (argot for "The Girl") being made at Eclair.

Dictating with Gaumont to guarantee French negative cast and split 50-50 over that.

Louis Mercanton directing both versions.

Sisters Opposing

Hollywood, March 25. Alice Day and Marceline Day, sisters, took part in competition for the same part, femme lead in "Hot Curves" for T.M.

Both were reluctant to go out in direct competition to the other, and contented only after much persuasion. They went to the studio together for the tests, but only one gets the part.

Dolly Tree, Fox Designer

Dolly Tree has aligned with the Fox studios as a dress designer. Miss Tree will leave New York March 31, under a two-year optional agreement.

Miss Tree is English, coming over here two or three years ago. She has designed several stage productions and was recently with Brooks.

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Warner's Business Moves Have Own Warners' Business Moves Have Own

Warner Bros. (plural) are taking so seriously the success of Vitaphone (all talkers) that no less a subaltern executive than Herman Starr, head of the vast music enterprises and the First National producing activities of the brothers, says:

"Julius Verne's prediction of commutation between earth and moon is far nearer than even Jules anticipated."

"We first perfected sound pictures a few years ago when other picture producers were as skeptical as Verne readers."

Starr, incidentally, is the brothers' intermediary on that deal for Brunswick-Balke-Collender. About this, he states:

"This corporation has a general situation which appeals to us. It is not the fact that it manufactures disks, radio sets or pool tables. It is because this corporation has a laboratory and research department with many patents which makes it particularly desirable for us to acquire."

Speaking of the future of the film industry as adduced by sound picture, Starr observes:

"It is a mechanical age in which anything can happen. We do not know but that some device may be perfected tomorrow which will change entirely the routine in which we now follow in picture making."

"It is the Warner foresight which is responsible for bringing sound to the industry, and we are forever on the alert for something new, something more revolutionary."

Protective Moves

Whether the acquisition of the Brunswick interests, which is understood to be practically closed, will bring the brothers closer to solving the Television problem, or whether the same will advance the brothers in other things yet unknown by picture makers (of the moving kind), while not revealed by Starr, carries this significance from him.

"The Brunswick deal, more than any other we have made, is of vast importance to the Warners."

At the same time, it is understood, virtually every deal made by the brothers has been one of "self-defense." The one whereby Continental Lithograph in Detroit was acquired was because of a combine in that business. It is now conceded. The hook-up with Yates of Consolidated Lab in a banking proposition called Yates is also, it is admitted, little less than a protective movement in the brothers' financial end of things.

In fact, it is claimed by high authorities, every Warner acquisition and move has been made with the idea of safeguarding the advance of the Warner enterprises.

Terms of the B-B buy are said to have been 3 1/2 shares of B-B for one Warner share.

Warners Taking Wilmer & Vincent Houses in Penn.

Following a series of conferences between Wilmer & Vincent interests and the Warners in New York, it is admitted in the Warner headquarters that "the deal is practically closed."

The acquisition of the W-V circuit will especially strengthen the Warner position in Pennsylvania. The price involved could not be learned, but it was stated that the figure has been agreed upon.

Myers Beats Attack

Washington, March 25. Upon his return here from talks in Manhattan, Abram F. Myers, head of the Allied Indies, went to bed with a tough cold and pneumonia threatened.

Coming along okay now, say the doctors.

Mayer Leaving for N. Y.

Hollywood, March 25. Louis B. Mayer has postponed his eastern trip until March 27. Due to arrival here of Felix Fefst and Howard Dietz for conference.

The "Dog House"

Hollywood, March 25. Studio writers, directors, etc., now have what they call the "dog house."

Anytime you hear "Oh, he's in the dog house" it means that the individual concerned has been assigned to a job other than that which he was signed for—such as a director being told to adapt scripts or supervisors or writers ordered to direct or do something else.

Tough on the person concerned, because if he flops on the second job the studio usually forgets the original reason for his being on the lot and let's him out.



(CHIC) (ROSE)
YORK AND KING
Originators of "Tin-Type" comedy.
Playing for General Theatres, Holborn Empire, fourth return.
Next week Stoll's Bristol.
Represented by JENIE JACOBS

WHY FILMS GOAT DODGED BY DEPT. J

Other Industries Merging Daily, Into Billions— "No" to Pictures

Washington, March 25.

Question so often put to the Department of Justice as to why the two suits against the picture industry when every other industry is like combining, is getting tougher each day for officials there to answer.

Railroads, oil companies, natural gas units are all getting together, with the mergers running into billions.

Meanwhile the two picture cases, Warner and Fox, are tied up in a maze of move and counter move. The case of Fox only further complicates a situation that from Washington looks to need all concentration from its legal department.

Fox argument that the case should have been brought by the Federal Trade Commission is scheduled for a hearing today in Manhattan. Department is awaiting further answers from Warner Brothers. Government contends this company dodged the issue in its original reply.

President Hoover has his troubles in connection with the wide merger. Business says it's the only chance to keep things moving. Chief executive was told the same thing just prior to the Fox and Warner suits, but his attorney general was then speaking in various parts of the country on "law enforcement," and the picture industry was picked on as a shining example. It worked on the picture mergers, and all talk of such ceased.

Now question is how far is that law enforcing policy going to be carried with other phases of industry.

Department officials won't talk.

Department made a move yesterday to answer the question. It filed suits Monday to block the merger of the Standard Oil of N. Y. and the Vacuum Oil Co.

Franklin's 24 Hours

Harold B. Franklin reached New York Wednesday night last, leaving Thursday evening for the coast.

On his way back Franklin stopped off at Kansas City where the Mild Circuit-Fox deal is still in the air.

While in New York Mr. Franklin spoke to, among others, William Fox and Winnie Sheehan.

Jolson's Visit

Hollywood, March 25. Al Jolson returned east after being here only three days.

Local report that he had gone to New York to see "Penny Arcade" as picture property for one of his United Artists' future releases, but he will see the "Mammy" premiere tomorrow night.

STOCK SELLING PERMITS FOR FILM AND OTHERS

Albany, N. Y., March 25.

Stock in half a dozen film and talking picture concerns, in screen and photo equipment companies, and in musical-radio corporations are among those being offered to the public of New York, according to notices filed with the Secretary of State under provisions of the General Business Law designed to protect investors in the flotation of securities.

Dealers licensed, and the companies whose stock they are handling include:

Senotone Corp., New York, 19 West 44th street, New York City, its own Class A and B stock.

Seacock Motion Pictures Corp., Delaware, at 17 East 42d street, N. Y. C., its own common stock.

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"Tone Down the Stills" Message Sent Coast Studios by New Yorkers

"Road Map"—"Variety"

Toronto, March 18.

University of Toronto has it straight from the campus critic that there is no such thing as dramatic or picture criticism left in Canada or the United States outside of New York and "Variety."

"The technique of the modern reviewer is this—if the picture or play is worthy of comment use a superlative," N. A. Benson recently told the University and the local Women's Press Club. He said no reviewer amounted to much unless he had been banned from at least six shows; that the New York critics were more interested in turning a wise crack or polishing off an epigram than in making their review interesting, and that the average road show town gave good notices or kissed their advertising account farewell.

"Looking the thing up and down, forward and backward I can only advise those interested in a truly honest opinion of a film or stage production to read 'Variety.' It is the showman's bible and the layman's road map," Benson declared.

Semi-nudity as dispensed through fan mags and roto sections must stop. Hollywood has gotten its worst black eye in type.

"There's reaching-over and sette postures are deemed the most of fensive. Parallel positions and oculatory expressions are the next in line for the future lash on still-camera activities."

The first undercurrent in a campaign designed to whitewash the biggest selling material of pictures was started rippling from New York to Hollywood this week. It went in an initial letter of instruction. Everything will be conducted in this secret service code. Producers will be guarded in their reception of the warning as a confessee is shielded from public admonishment by his confessor. It is one of those things which has got to be treated that way because it is a preachment to the masters, themselves.

Too Warm

That the law would countenance on the screen poses which some stills and posters in the past publications, present, is one reason for this stand. That, however, is secondary to the injustice done moral Hollywood in the minds of the people.

The plea that just a little be left the imagination; that a sense of the delicate and refined prevail; that a little Puritanical influence guide the arrangement of gowns, lines, shades and contacts—all of these are in the brief summary.

The pose and the position are most important in the new technique for the shooting of "stills." A couple can be dressed to the ears and wear muffs besides, but they can stir up the minds of the masses.

"There is nothing doing so much harm to the motion picture industry today as these poses scattered around the box office but confined chiefly to the fan magazines. Nuisance reformers carry them in their brief cases and use them to incite legislators against the industry. Adolescent youth is influenced by the arrangement of gowns, lines, shades and contacts—all of these are in the brief summary. The pose and the position are most important in the new technique for the shooting of "stills." A couple can be dressed to the ears and wear muffs besides, but they can stir up the minds of the masses.

City's Censors in Wrong—Trianon Given License

Aimee Looks for Trusting Producer to Film Her Trip

Los Angeles, March 25.

Aimee Semple McPherson, who intends to make a talker of her life, also wants to make a picture of her coming trip to the Holy Lands. With six days left before she leaves for Europe on her pilgrimage, Miss McPherson's agents are hurrying around the studios trying to interest a producer.

Producers approached claim the evangelist does not care about a release for the travel pictures, figuring she'll get production cost and a profit through exhibiting them with portable equipment in her 70 or more branch churches.

Miss McPherson will shoot the picture silent, dubbing dialog when she returns. She also plans to make one-reel sermons, illustrated by incidents during the trip.

So far, producers say, Mrs. McPherson has not laid any money on the line. They are holding off until she does.

Duncans' Shorts

Hollywood, March 25. Duncan Sisters on April 15 will start on comedy shorts, using their own money. No release set. Allan MacNeil will direct.

Mary Lewis' Opera Week

Hollywood, March 25. Mary Lewis left Monday for New York to fulfill a week's work with the Metropolitan Opera company. She will return to make a picture for Pathé. Latter still has no story for her.

Original Operetta

Hollywood, March 25. Jeanette MacDonald now finishing in "Raffles" for Goldwyn, will return to Paramount for an original operetta, "Que Pasa." Ernest Lubitsch and Ernest Valda are working on script.

SHEEHAN'S DECLARATION

Shuberts Ease In for \$1,000 Wkly. On Healy's Picture Term with Fox

Declaring themselves in on the salary from Ted Healy's picture contract with Fox, on grounds of holding a prior agreement with the Shuberts, the Shuberts will receive about \$1,000 weekly from Healy during his 11 weeks or more with Fox. Healy is reported getting \$5,000 weekly from Fox on an 11-week contract, with the picture company holding options for four more pictures.

The Shuberts are sharing in Healy's vaude salary at Loew's State this week, to \$1,000, after having settled for \$500 a week for his alleged use of their show material in the three weeks he recently played for R.O. It is understood Healy's contract with the Shuberts, guaranteeing him 25 weeks' work for a total salary of about \$100,000, has been set back and will be exercised upon completion of his Fox picture work or in between pictures.

Healy last appeared for the Shuberts in "A Night in Venice." In his new agreement with the legit theatre realtors' claim, he is bound to them for all appearances.

In Anyway
Healy's first answer was that he would not permit the Shuberts to take a cut in on his salary, and that if they insisted he would postpone his picture debut until his Shubert contract had expired. Healy is said to have stated the Shuberts would be held to their contract with him, the \$100,000, with or without playing. Shuberts are not known to have a show for Healy or one with a spot they could afford to have him fill.

The Shuberts' lawyers finally entered the discussion and settled with the comedian's lawyers, also agreeing to permit fulfillment of his stage contract to depend entirely on his Fox term.

FILM BOOKERS' EXAMINATION

Chicago, March 25.
Universal film exchanges have instituted a system of regular written examinations for its bookers to judge whether they are efficient.

Henry Herbel, local head, is conducting tests for eight key cities: Omaha, Minneapolis, Cincinnati, Indianapolis, Detroit, Milwaukee, Kansas City and Des Moines. One booker a day takes the exam, coming to Chi for the test.

The exams contain 75 questions. They deal not only with the direct business of the industry, but demand knowledge of ethical standards, trade trends, personal efficiency, etc.

Exams will be sent to New York headquarters to be read and judged.

US 10% Cash Discount For Advance Payment

To induce exhibitors to pay for product in full in advance of showing, U is giving 10% discount to the theatre. A separate form of contract to cover such sales is being used by the producer-distributor.

U is the only company selling product for cash with this or any other discount allowed.

"Death's Holiday" for Chester Morris' Film

Hollywood, March 25.
Joseph M. Schenck has purchased "Death Takes a Holiday" as a starring film for Chester Morris.
A fantasy with the central character death, it was recently considered by Samuel Goldwyn for Ronald Colman.
Roland West will produce.

Fox Profits Up

As a curious angle on the Fox financial quarter, it is reported from inside that company's first quarter gross business is at a rate of 25% more than the corresponding quarter of 1929 and that the increased business has been done on a basis of economy that leaves profits slightly above 25% more than [in same period of last year.

Last year's gross business was \$72,000,000, indicating a rate for current business equal to \$90,000,000 on the year and around \$119,000,000 for net, but calculation based on last year's profit of \$15,000,000.

Ousting Coleman From Fox Case, New Bank Aim

Besides several new motions yesterday, further befuddling the Fox situation, a surprise development was the filing by Halsey, Stuart of a petition of prejudice against Federal Judge F. J. Coleman, who is asked to disqualify himself so that the U. S. Circuit Court of Appeals can appoint another justice to hear actions pending in the Federal Court.

This was filed yesterday in the Circuit Court in connection with the action to take jurisdiction away from Judge Coleman on which the higher court reserved decision Monday.

Latest move resulted in Justice Coleman re-opening hearings yesterday afternoon on receivership actions originally instituted with him. Efforts to proceed on these pending actions were blocked with filing of new motions and argument of Samuel Untermyer, Fox counsel, against Justice Coleman's disqualifying himself. Untermyer claimed Halsey, Stuart were not a direct party to receivership proceedings. Judge Coleman said he would consider all papers, affidavits and motions presented and that if he felt justified, would disqualify himself.

This was the first receivership hearing since the Fox stockholders' meeting March 5. Untermyer, therefore, filed a report of that meeting, which accepted Bancamerica plan, and asked for court order of receivership petitions. This was denied pending hearings on new motions, set for 2.15 p. m. tomorrow (Thursday).

New motions were made yesterday as follows:

To make Halsey, Stuart party to receivership proceedings.
To restrain Benjamin Rudnick, Abraham Snider and C. Clay Crabbe from proceeding with receivership petitions in the State courts. Attorney for these stockholders challenges jurisdiction of Federal court in enjoining State courts from proceedings with actions for receivership filed there.

Rudnick's counsel also filed an affidavit of bias against Justice Coleman in connection with hearings on Fox situation in Federal court.

John Boles in Person
John Boles will arrive east today (Wednesday) to open Saturday at the Roxy with the first showing of "La Marseillaise" (U), in which he co-stars with Laura La Plante.
Boles will appear on the stage during the run of the U talker, scheduled for two weeks.

GOES INTO COURT AGAINST WM. FOX

Winfield R. Sheehan Applies for Injunction Against Bancamerica Financing Plan — Says \$31,000,000 Cost Prohibitive — Fox's Partner for 18 Years — Sheehan's Affidavit

MUCH INSIDE STUFF

After the liberal-sized stories the New York dailies gave the W. R. Sheehan announcement Monday, William Fox issued a reply for the evening papers. It said, "All that Sheehan has or is came through me" and added that Sheehan had entered into a deal with the bankers to supersede him (Fox) with the companies.

Fox stated Sheehan's observation of side angles by him was "gross injustice." Sheehan has been with William Fox for 18 years, with Sheehan credited some years ago with inventing the "New York Mutual Dental Life," money that seemed so vital to the Fox concern's future at that time. Later Sheehan organized Fox film distribution throughout the world and from the time he assumed charge of the Fox studios in Hollywood Fox pictures commenced to command attention in the trade and with the public.

The issuance of the statements by Sheehan and Fox brought forth many discussions in Times Square, of a wide variance. The William Fox claim that "I saved him" got many supporters, while those more intimately acquainted with the career of the Fox firm claimed that Sheehan would never go against William Fox, if he had not deemed the time and situation called upon him to do so.

Impartial observers seemed to think that it doesn't make much difference now anyway over what happens as so much has happened with the Fox companies. All they say is:

"How long can a thing like this last?"

The battle in Fox was transferred to a new front this week when Winfield R. Sheehan, vice-president and general manager of the company, filed a petition in the New York Supreme Court calling upon William Fox and those concerned in the Bancamerica-Blair plan to show cause why they should not be restrained from going ahead with their financing and why the Halsey, Stuart-orth trust agreement should not be enforced. Order is returnable Friday morning, March 28, before Justice Fowne in Part II of the Supreme Court.

New life of court action changes the whole aspect of the Fox tangle. Up to this time the battle has been between Fox and Bancamerica syndicate on one side and Halsey, Stuart on the other, with various groups of stockholders sniping on the outskirts of the main engagement.

Now Fox is attacked from inside the company by business associates of long standing and tested loyalty, who have been inactive so far during the long struggle. The new order to show cause came on the eve of Monday's hearing before Judge Coleman in the federal court, bringing in the new element that practically stayed any decision on the original receivership motion before that court, a point which has been hanging fire for three months or so. On the basis of the new suit, it is difficult to see how the federal court can rule definitely on the many actions before it until the Sheehan motion is disposed of.

The new court order was based upon an affidavit (printed in full, stating the case) by Sheehan, in which he shows the whole quarrel between him and Fox.

(Continued on page 6)

Order to Show Cause Supreme Court of the State of New York County of New York

Winfield R. Sheehan, on behalf of himself and all other stockholders of Fox Film Corporation similarly situated.

Plaintiff,

against

Fox Film Corporation, William Fox, Fox Theatres Corporation, Clarence S. Dillon, as president, and Clifton Erskine Christie, Jr., as secretary and treasurer of Fox Film Corporation, Read & Co., a joint stock corporation, Philip Lehman, Arthur Lehman, Herbert H. Lehman, Alan S. Lehman, Harold M. Lehman, Robert Lehman, John M. Hancock, Monroe C. Gutman and Paul M. Mazur, copartners doing business as Lehman Bros., and Bancamerica-Blair Corporation, Halsey, Stuart & Co., Edward L. Stuart, John E. Otterson and Electrical Research Products, Inc.,

Defendants.

Affidavit of Winfield R. Sheehan

State of New York, ss.:

Winfield R. Sheehan, being duly sworn, deposes and says:

I am the plaintiff herein.

I am the Vice-President and General Manager of the Fox Film Corporation, and have been such for fifteen years, commencing with the inception of that corporation, which was organized in the month of February, 1915, and I have been a director of the corporation for approximately eight years.

My duties in connection with my position called for the exercise of the greatest responsibility. From the inception of the corporation, I have been actively engaged in inaugurating and establishing its sales force and sales policy, throughout the entire United States and the entire foreign field, as well. I organized and inaugurated the operation of every branch office of this corporation in the United States and Canada and organized or supervised establishment of the branches in all foreign countries.

I also organized and inaugurated the studios of the corporation in Hollywood, California, and organized the news reels, educational and scenic films departments.

Since the inception of the company, I have been solely responsible for the inauguration and carrying out of the sales policies of the company, both domestic and foreign.

Approximately four and a half years ago, I was placed in charge of all the production of the motion pictures at the Hollywood, California, studios of the Fox Film Corporation. At that time, I entirely reorganized and enlarged the entire production organization, and from that time on, I have been constantly in charge of all of the production activities of the company at the Hollywood studios.

In the course of exercising my duties as the production head of the company, I personally engaged every important motion picture star, director, scenario writer, music writer, production executive and all other major technical executives and department heads.

When I undertook my duties as production head, which was in the month of October, 1925, the aggregate gross annual business of the company derived from the distribution of pictures produced by it, was \$21,321,869.59.

For the year 1923, the gross income derived from similar sources was \$16,723,685.23.

For the year 1924, the gross income derived from similar sources was \$18,856,224.71.

For the year 1925, the gross income derived from similar sources, as hereinabove stated, was \$21,321,869.59.

For the year 1926, the gross income derived from similar sources was \$23,547,633.92.

For the year 1927, the gross income derived from similar sources was \$25,542,718.66.

For the year 1928, the gross income derived from similar sources was \$66,525,737.48.

For the year 1929, the gross income derived from similar sources was approximately \$72,000,000.

With reference to the year 1923, the net profit earned by the company from the distribution of motion pictures produced by it was \$2,223,685.23; in 1924, it was \$2,580,659.78; in 1925, it was \$3,388,830.63; in 1926, it was \$3,999,323.31; in 1927, it was \$4,144,614.86; in 1928, it was \$9,774,215.71; and in 1929, it was about \$15,000,000.

Based on my knowledge of the plans and arrangements made for production for the year 1930, I have every reason to believe that the rate of increase of gross business and net profits for that year, will be approximately twenty-five per cent more than for the year 1929.

During the past four and a half years, my duties kept me constantly in California, with the exception of occasional trips that I made to New York in order to confer with other officials of the company, and trips that I made to Europe for the purpose of conferring with literary and technical artists, and in order to formulate and organize policies, both technical and artistic, and to acquire plays, stories and musical compositions for the company in connection with its motion picture productions.

Company Prospered

I was the responsible general manager and the chief executive of this company, and under my management and supervision, the company has prospered enormously.

With the exception, however, of theatre expansion and financial arrangements and laboratory work, I was responsible for all of the business activities of this company.

I have a more intimate knowledge of the general business details, production details and distribution details, and all other fields which are under my supervision, than any other official, executive or employee of the company.

When the defendant Fox arranged to purchase the Loew stock, I was informed by him in a general way of his intentions. I was given no information as to how the purchase was to be financed. Apparently, the defendant Fox believed that this was not in my department and saw no need to acquaint me with the details of the purchase; and as a matter of fact, it was never his practice to consult with me about any financing plans of the company and I was never permitted to participate in matters of that kind.

It was generally conceded by statements of motion picture theatre owners, and confirmed by the contracts for film service obtained by the corporation, that the Fox Film Corporation was one of the most successful, prosperous and progressive companies in the world.

I had every reason to believe that the company was in a sound financial condition. Profits had been increasing yearly. The business was expanding. The talking pictures produced by the company (talking pictures)

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Sheehan Affidavit

(Continued from page 5)

tures having come into vogue) were highly successful and profitable. It was the producer of some of the finest and most outstanding pictures throughout the world. The most successful were: "What Price Glory," "Seven Years," "Four Sons," "Street Angel," "The Cock-eyed World," "They Had to See Paris," "Sunny Side Up," "Song of My Heart," starring John McCormack; "Four Devils," "Sunrise," "In Old Arizona" and two hundred others which were produced and distributed during the last four years.

In October, 1929, business of the corporation made it necessary that I visit New York, for general business conferences, and visit Europe, in the interest of the business of the company.

From New York, I embarked for Europe. While there, I learned of the serious market crash that occurred in the last week of October or the first week of November, 1929.

Thereupon, I called to Mr. Fox and suggested that if he needed me, I would return to America on the next steamer. He called back that everything was satisfactory; that while there had been a crash in the stock market and the entire country was embarrassed, he felt that his companies were in a strong position and that there was no reason for me to concern myself with the welfare of the companies.

Accordingly, I continued my business in Europe, and visited a number of countries, returning to Paris in the latter part of November.

It was then that I received a number of urgent Trans-Atlantic telephone calls from officials of the company. I called back, notifying the company that I was in Paris. The company was in serious financial straits by reason of the fact that Mr. Fox had engaged in a program of over-expansion, without having adequately provided for the financial requirements thereof.

Shocked

This information came to me as a shock and surprise because, on the eve of my sailing for Europe, Mr. Fox had informed me that the company was in strong financial condition and that their future was extremely bright.

I was advised that it was imperative that I take the next steamer and sail for America.

I promptly went to London, preparatory to leaving for New York, and while there, visiting with gentlemen who was a personal representative of Mr. Fox, a Trans-Atlantic telephone message from Mr. Fox came in and this gentleman spoke to Mr. Fox over the Trans-Atlantic telephone. He told Mr. Fox that I was in the room, whereupon, a telephone conversation ensued between Mr. Fox and myself, in which I told him that I had received the news of the crash and was distressed over it. He again assured me that everything was all right, that there was no danger threatening the company, and that it would pull through the crisis to the satisfaction of all concerned.

The next day, I sailed for New York, and I arrived here on December 3, 1929, at about 7:30 o'clock the next morning.

From the ship, I proceeded immediately to Mr. Fox's apartment in his hotel, and after customary friendly greetings had passed between us, Mr. Fox informed me that he had actually signed a trust agreement between himself, John E. Otterson, president of the Electrical Research Products, Inc., and Harold L. Stuart, head of Halsey, Stuart & Co., Inc., and that under said trust agreement he was the third trustee. He informed me that he regarded the execution of that agreement as a master business stroke on his part, and that in view of the serious financial condition of the company and of the critical financial conditions that generally prevailed in the country, at the time, he considered the power and prestige of the Electrical Research Products, Inc., which is a wholly-owned subsidiary of the American Telephone & Telegraph Co., is a remarkable ally; and that the banking strength of Halsey, Stuart & Co., Inc., which had been the financial bankers of the company and had rendered splendid service to the company, as an additional powerful friend.

Mr. Fox informed me that he was very happy over having made this alliance with these interests, and for several hours, he emphasized to me the tremendous advantages that would flow from this extraordinary arrangement he had made. In fact, our conversation lasted until four o'clock in the morning, during all of which period, he was devoting his time to impressing upon me, in the most forceful manner, that this trust agreement was not only the means of saving the company, but was a master stroke on his part. He repeatedly stated to me that that was the finest financial achievement of his entire business career and would place the company in the strongest financial condition of any company in the entire industry, in the world.

Open and Above Board

During the course of this conversation, I stated to Mr. Fox that there might be some possible difficulty in operating under the trust agreement, unless I was placed in a position where I could deal freely with all of the parties to the trust agreement, that all understandings of policy would be open to me, that the trustees, Mr. Fox, Mr. Otterson and myself, by the three trustees as a unit, so as to avoid any possibility of undercurrents or cross-currents.

Mr. Fox assured me that there would be no danger or possibility of that, because he regarded Mr. Stuart as the soul of honor, and one of the finest banking minds in this country, and that Mr. Otterson was a firm, capable, executive, who represented the vast interests of the Telephone Company, than which, Mr. Fox stated, there is no better conducted or more honestly-operated business enterprise in the world.

On the next day, December 4, Mr. Fox repeated to me, with the same degree of enthusiasm and with the same emphasis and confidence, that the agreement with Stuart and Otterson was highly beneficial to the company and satisfactory to him and a great achievement on his part.

I told Mr. Fox, that afternoon, that Mr. Otterson, and Mr. Charles B. Stuart, a brother of Harold L. Stuart, had invited me to dine with them at the University Club, and that they intended to discuss with me that I might expect a call from these gentlemen, to discuss the business affairs of the company, in accordance with carrying out the trusteeship.

At the appointed time, I met these gentlemen at the University Club, dined with them, and had a lengthy conversation with them, with reference to the trust agreement and the business affairs of the company, lasting approximately six hours.

In the course of that conversation, I inquired if there was any intention on their part to dispose of any of the substantial assets of the company, such as the Loews stock, the British Gaumont Co., in England, or the Loews stock which had been previously purchased. They informed me that there was no intention on their part to sell any of these assets, nor to sell any assets of the company; that they intended to have the company function and continue as theretofore, with all its assets intact, and that they intended to continue healthy and profitable. However, they stated that it was imperative that the financing of the company should be placed in safe condition, so that the obligations incurred in the past would be put in a secure financial condition, and that any future expansion would be financed in proper manner.

I then stated to them that I wished to be assured that in functioning under this trust agreement, with them acting as trustees, I would be placed in a position where I could at all times deal and speak openly with them and that there would be no secrets or secretive conduct on my part as among any of the trustees. They assured me that was their desire that everything should be carried on in an honest, open and above-board manner, and that the trustees, and that they would not expect any other conduct on my part.

I told them that under those conditions, it would be satisfactory to me to carry on.

These gentlemen confirmed to me what Mr. Fox had previously stated to me.

I asked them why they were willing to serve as trustees without compensation, and wished to know if there was any intention on the part

of either of these trustees to acquire a substantial interest in the companies, or whether they were governed by any other motives of personal interest in this transaction. Mr. Otterson stated that the Telephone Company had no intention to, and would not, at any future time, wish to acquire the assets of the Fox companies, or any other motion picture company. Mr. Otterson stated that because of his company's interest in sound recording and reproduction in picture theatres, they wanted to put the entire industry in a healthy and stable condition; aside from his interest in seeing that the note of \$15,000,000.00 due to his company would be paid.

No Control

In answer to my question, Mr. Stuart stated that his company had no intention of acquiring control of any of the Fox companies; that their interest was solely that of a financial banker, who had underwritten \$48,000,000.00 obligations of the companies, and that they owed a definite obligation to the security holders who were scattered all over the United States.

I told these gentlemen that I intended to visit Mr. Fox at his hotel, after leaving them, and they stated that I was privileged to disclose to him all matters discussed between us.

Thereupon, I called upon Mr. Fox, at the Ambassador Hotel and repeated everything that had taken place, and he expressed entire satisfaction and accord with what had transpired; and he again declared that the trusteeship was of great benefit to the financial standing, the future and growth of the corporation.

On the next day, December 5, I had another talk with Mr. Fox. Again, he spent considerable time in telling me how advantageous this trust agreement was to the company, and he expressed great enthusiasm and self-congratulation over the execution.

On December 6, 1929, Mr. Fox, in substance, repeated his earlier talks with me.

On Saturday, December 7, I had a further talk with Mr. Fox. He expressed his pleasure at having consummated this contract, and he assured me that he felt it would be carried out with precision and clarity by all parties, and that it was a thoroughly workable arrangement and would do good with the operations of the company. He said: "I consider myself a pretty lucky fellow, for I am having two such partners as Stuart and the Telephone Company."

On the same day, I met Harold L. Stuart at the Metropolitan Club, at 60th street and Fifth avenue, New York City, and he confirmed to me and assured me that he had a full understanding of the trusteeship that I had obtained as a result of my conversation with Mr. Fox and with Mr. Otterson and his brother, Charles B. Stuart, were correct as to the aim and intention of the trusteeship and the policy of operation thereof.

After this conversation and after five days of careful deliberation and thought, I reached the conclusion and belief that the trust agreement which had been signed by Mr. Fox, was, as he had stated, the finest and most advantageous arrangement that could be obtained for the benefit of all concerned.

I did not see Mr. Fox again until Thursday, December 12, because he was unable to leave his rooms at the Ambassador Hotel, or at his apartment, 470 Park avenue, until after the end of his secretary, who had been at his Woodmere, Long Island, residence, laid up in bed and suffering from a cold, and that only Mrs. Fox and Jack G. Leo, his brother-in-law, were permitted to see him.

Sheehan Confirmed

At his request, I called on Mr. Fox, at his home in Woodmere, on December 12. To my great consternation, he stated that he did not feel inclined to go with me to the office. He said that he was sure that Otterson and Stuart would make vital changes in the personnel of the company, and that he was disinclined to continue in a position where he would have to consult his co-trustees. He said it was distasteful to him, but he was no longer in control, as theretofore. He expressed himself as being under the impression that the trusteeship was a failure.

I frankly told him that in my talks with Stuart and Otterson, I had been assured that there would be no substantial changes in the operating personnel of the company, aside from such changes as would be necessary to the financial end of the enterprises. I reminded him that a contract was a contract; that he had had plenty of time, as he had told me, to consult able and eminent counsel, before signing the agreement; that he had assured himself of the benefits that would accrue from the consummation of such a contract; and that he had on five consecutive days following my return from Europe, assured me that the contract was a promise, and that he was not at all respect for the feelings of the corporations, and that nothing but good would result therefrom for all.

At this conversation, he, for the first time, expressed to me the fear that Otterson and Stuart intended to steal his companies. I told him that I did not share that belief, but felt convinced to the contrary; and that he, by his own attitude, over a period of five consecutive days after my arrival in America, had helped to convince me that the trust agreement was beneficial, both to himself and to the company, and had not indicated any line of conduct on their part that was contrary to a course that was helpful both to him and to the company. He then stated that while he was not at all hostile against Stuart and Otterson, he was, as he said, a "wrecker" of him, personally, and alluding to what he said Otterson said: "Can you imagine me taking orders from a flag lieutenant?" (Having reference to Otterson's former occupation as an officer of the United States Navy.)

I urged Mr. Fox to go through with the agreement. I said that I was talking to him as his friend. I said: "You signed an agreement with faith and you have no right to repudiate it. Our relations are with the general public and for the benefit of the public who go to moving picture theatres, and for the employees of the company, for its stockholders, creditors and for the sake of your friends you should go through with this trusteeship, as you are in honor bound to do."

Mr. Fox kept repeating that he could not go through with the agreement. However, he refused to commit himself with any finality, and I thought that he was trying to get out of the agreement. I told him that if he would not permit the trustees to vote the 51,000 shares of Class B stock, nor the 100,000 shares of Class C stock, which he had deposited with the Bankers' Trust Company, and that he proposed to ignore the agreement to continue the operations of the company as theretofore, and to seek financial aid from other sources.

Mr. Fox contended that the trustees had violated the agreement. I asked him in what respect they had done so, and he replied that the violation of the agreement consisted in changes in the official personnel.

Giant Conspiracy

In the week of December 16, he returned to New York, and for the first time, he announced that there was a giant conspiracy on foot to ruin and to rob him of his companies, and he said that Mr. Stuart was part of that conspiracy and that under no conditions would he ask the directors to deliver up their resignations.

Mr. Fox declared openly that he was null and void with the agreement; that so far as he was concerned, it was null and void; that he would do nothing under it; that he would not ask the directors of either company to deliver up their resignations, as required by the trust agreement; that he would not permit the trustees to vote the 51,000 shares of Class B stock, nor the 100,000 shares of Class C stock, which he had deposited with the Bankers' Trust Company, and that he proposed to ignore the agreement to continue the operations of the company as theretofore, and to seek financial aid from other sources.

Mr. Fox contended that the trustees had violated the agreement. I asked him in what respect they had done so, and he replied that the violation of the agreement consisted in changes in the official personnel.

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Sheehan's Story

(Continued from page 5)

between Fox and his co-trustees wide open, detailing Fox's stubborn refusal to deal with Halsey-Stuart and setting forth the arguments that the Halsey-Stuart financing plan will provide \$5,000,000 more in cash as working capital for the company's rehabilitation than the plan proposed by Bancamerica-Blair at a cost of perhaps \$31,000,000.

Intimation

The Fox vice-president points out the absurdity of a receivership which Fox threatens as the only alternative to acceptance of the Bancamerica-Blair program, since his bank syndicate is now fighting to get the business, and in a climactic paragraph makes an intimation of an inside deal:

I understood (this was at a directors' meeting, Dec. 16 last) that there were side agreements with Mr. Fox in connection with the so-called Bancamerica-Blair plan which were not revealed or divulged at the directors' meeting.

The Sheehan statement discloses for the first time what happened at the series of directors' meetings after the market crash, beginning with a brilliant success achieved on his own part. Directors were lined up as follows:

On the Fox side were Fox himself, Jack G. Leo, his brother-in-law; Aaron Fox, his brother; Charles S. Levin, his cousin, and Jacob W. Loeb, his life-long personal friend.

The other faction comprised Nathaniel D. Edwards and King, bankers, of Newark, N. J., who has been a director since the organization of the present company; Saul E. Rogers, general counsel for the company; and Sheehan.

"Dummy Directors"

William Fox, with a majority of the board (referred to in the affidavit as "dummy directors") is represented as putting through his own program with a high hand, among other things, asking for a proposal to submit to the special stockholders' meeting both the Bancamerica-Blair and the Halsey-Stuart plans and permitting the two syndicates to compete for the business. On a vote the board, advised by Samuel Untermyer, counsel for Fox, permitted the Halsey-Stuart proposals to be read to the stockholders, but declined to allow a vote upon it as against the Bancamerica offer.

The Sheehan affidavit pictures Fox as obsessed with the idea that the directors' meeting was on to ruin him and rob him of his companies, and that Stuart was part of that plot, while referring to Harold L. Stuart as a "wrecker." On this point the affidavit expands:

My conclusion was that the slogan, "This plan of a receivership," was a bugaboo but that the actual situation confronting us was that the directors' meeting compelled us to accept the one and only plan that was personally agreeable to Fox, and that if the directors did not entirely submit to Fox's arbitrary decision, he, Fox, would bring about a receivership by his own creation and domination and by his obstinacy.

I have believed from the beginning that the statement made by Mr. Fox regarding the receivership for the company were fictitious and misleading and made by him as a smoke screen to actually jam his selfish plans through at the expense of the shareholders.

"Women of All Nations" Is Sequel to 'Cockeyed World'

Hollywood, March 25.

"Women of All Nations" is the title given to the sequel of "Cockeyed World" by Fox. It is now in the making.

The picture has the same and male leads also: Victor MacLaglen and Edmund Lowe.

2 Novels for Screen

Hollywood, March 25.

Metro has acquired two novels for screening. They are "Passion Flower," by Kathleen Norris and "Dark Star" by Lorna Moon.

Coast Picture Agents' Squawking Quiets Down—See Franchises May 1

Hollywood, March 25. With meetings scheduled for this week of producers, actors and agents, on the plan for regulating agency conditions at the studios, it is expected that within three weeks a franchise plan for the conducting of that business will have been worked out and be put in effect by May 1. First of the meetings will be that of the Producers' committee, consisting of Eddis Mannix, J. J. Murdock, M. C. Levee and Fred W. Beeton. At this session Beeton will report on meetings he held with agents during the past two weeks to hear suggestions as to how conditions could be improved in their business. Beeton will relate a number of complaints made to him by players regarding what they consider arbitrary practices of certain agents. Also in this report will be statements made by him regarding alleged favoritism to relatives, at one studio in particular.

Players' Suggestions
Meeting with an actors' committee, selected by the actors' branch of the Academy of Motion Picture Arts and Sciences will be held late this week. Players will be asked to make suggestions which they feel will amend the current business practices of certain agents.

Following that session, a general meeting of agents will be held by Mr. Beeton, with the group asked to appoint a committee of five to confer with producers and the actors' committee regarding establishment of a code of ethics. This code will be the basic principle used in establishment and conducting of the franchised booking offices. At this meeting the agents will be informed that no effort will be made to put out of business any agencies which are conducting their business in the proper manner. It will be pointed out that the producers will not be inclined in the future to do business with agents who feel that they can handle only artists, writers and directors who have "arbitrary" and "drawing" business running into four figures a week.

Compared to Vaudeville
Producers say they do not want to run into the wall met by vaudeville, which depended on cheap talent for years and had no new talent on hand when the public tired of the old.

Agents will also be told that they cannot dominate nor dictate to producer, nor discriminate against any particular producer.

During the past few months certain agents have refused to bring directors, writers and actors for interviews to certain studios, on claim that proposed engagements were not advantageous for them when they represented a number of instances smaller studios have hit with increased salary demands of 50 to 100% by the agents. Producers in a few instances understand the gap because they had engaged the people.

PAR'S OPERETTA SPLURGE IS ON

Hollywood, March 25. All music composers at the Paramount studios have been asked to work with the scenario department in creating a group of original screen musicals and operettas.

Wolfe Gilbert and Abel Baer will work with Patrick Kearney and Lydell Peck on an original operetta which David Selznick will supervise. Ballard MacDonald and Dave Dryer go with Agnes Lahey on an original musical for "The Toppers." Richard Whiting, Frankie Harding and Leo Robin are working with Ernst Lubitsch and Ernest Valda on an operetta to be directed by Lubitsch under the title of "Cavalcade." Sam Coslow and Newell Chace are working with Edward Clarke on a story to fit Nino Martini, the Italian tenor recently imported from Italy by Jesse Lasky.

Hiram Brown Denies

Reports of late that Hiram S. Brown, of R-K-O, would assume charge of another division of the "Radio Family," are denied by Mr. Brown.

Short on Nickels

Paramount Long Island studio ran short of nickels when 500 extras in "Queen High" had to keep rotating through subway turnstiles on a set representing the 86th Street station on the Lexington line.

All nickels had to click as they fell as the turnstiles were inserted into the picture for sound effects.

Someone figured turnstiles were the most typical "Voice of New York."

6 RKO 'Sick' Ones Made Into New B'klyn Division

Joe Lee has become the doctor of R-K-O's "sick" theatres in Brooklyn. N. Y. So far over there have been placed together as the "sick division" for Lee's handling. Dave Beehler is the R-K-O divisional manager over Brooklyn in its entirety, but Beehler is probably happy to leave the bad boys alone for Lee's sole worry.

So far Lee has under his operation the Greenpoint, Orpheum and Prospect theatres, the latter added this week. He will get the other trio added upon him as quickly as he can bring the Prospect back to health.

Lee, stunt exploitation expert, started with R-K-O about a year ago with the Greenpoint, formerly a Percy G. Williams vaude theatre. Greenpoint is somewhere near Hunter's Point, in Brooklyn. No New Yorker has ever been able to reach Hunter's Point, so Lee is the only one who has ever made Greenpoint. The house was losing about \$1,000 a week and hopeless when Lee took hold. When that house under Lee's exploitation became a \$1,000 a week winner, he was shipped the Orpheum in downtown Brooklyn, once the town's foremost big time vaude theatre.

The Orpheum is now a hideaway grind with nothing but the front door. Lee went to work on the door and even kept the Orpheum open over the summer at a break without a cooling plant.

Given Title
That got him the title of doctor and now R-K-O has sicked the other ones on him.

If Lee successfully survives the Brooklyn task, he will have earned a unique show business distinction for himself as a builder of losers. His first rep was made hiring Harry Houdini into added fame with the late magician's spiritualistic tours, Lee stunting all of these. Houdini received more publicity under Lee's guidance than he had previously got in his entire career. Lee also publicized and stunted Tom Mix's remarkable European visit of a few years ago.

Lee has appointed Solly Schwartz manager of the Prospect and John Sheridan to handle the Orpheum.

TALKER OF INDIANS

New Name for Film With Chief Long Lance, Author, As Lead

Hollywood, March 25. Paramount has changed the title of "Red Gods" to "The Unknown Enemy."

This is the picture made in the wilds of Northern Canada by the wealthy Burden family of New York.

Chief Long Lance, the Indian author, who acted as leading man, was here last week in connection with a dialog introduction. He has gone east but will return shortly to complete the prodig.

Picture scheduled for May release.

R-K-O Treasurer West

Herman Zobel, R-K-O treasurer, is going to look over the Radio Pictures studio in Hollywood.



BENNY ROSS

Says
"M.C.'s may go and M.C.'s may come, but I go on forever."
Now in my 2nd anniversary show at the STANLEY, JERSEY CITY.
P. S.—Success to MAXINE and CHARLES STONE opening at Ritz Theatre, Elizabeth, today.

PAR MAY TRY WIDE FILM ON WESTERN, "LIGHT"

First Par wide film may be a double-gauge version of Zan's "Light of Western Stars," which has been made in the 35mm. The oversized film of the western would be made later with a view to feeling out the fans on the large-sized product, according to tentative plans. Fox did this with "Fox Movietone Follies" first made in the standard width.

Par is continuing experiments with wide film, but aside from consideration of the Grey western, has no plans for putting its product into the wide negative form.

The company is still in the experimental stage on wide film because it is not satisfied with results thus far and does not believe double-gauge pictures have yet reached the point where they are either practical or advisable.

The original width of 65mm. still obtains with Par, but many changes it is indicated, may be made before that company feels it can go ahead on a big scale.

Stanley Stockholders Can Look Over Corp's Books

Wilmington, Del., March 25. Stanley Company of America has decided to allow three stockholders a peek at the books, it developed in Superior Court here today during a hearing before Judge Richards and Rodney in the mandamus proceedings instituted by the trio.

Petitioners are Andrew G. Logan, Joseph Houghton and William Goodie. They declined to exchange Stanley stock for Warner Bros. stock some time ago, suit growing out of this.

Stanley also has a suit pending in Federal court with General Talking Pictures Corp. and the DeForest Phonofilm, latter charging infringement of patents on talker projection apparatus.

In this suit a motion was recently denied by Judge Hugh M. Morris to have a separate trial on two of the patents. Court held that separate trials would cost too much.

Yellen's Walk-out on Col.; 'Rain Shine's' No Music

Hollywood, March 25. Two versions of the Jack Yellen walkout on Columbia, with Yellen now in New York and Milton Ager, his partner, here.

Ager was not on the Columbia deal but says his understanding was that Yellen had been engaged to write the dialog and adapt the story of "Rain or Shine," with no music, but that version was to be without music.

He adds Yellen was to have been general stage advisor, until Columbia told him it had decided to abandon the picture entirely.

Columbia's version of why Ager is not on the production was that it was making it without music, having engaged Jo Swerling and Dorothy Howell as collaborators in writing the dialog and preparing the story for Frank Capra to direct.

21 Remakes from Silents Indicate How Short Coast Still Is on Stories

Mme. Frances' Life Story

When Fox releases the Rita Weiman story, "On Your Back," as a talker, it will reveal what is claimed to be the life story of Mme. Frances, New York's most famous modiste.

Mme. Frances retired from active business a couple of years ago, under an agreement by which she sold her establishment with her name on West 56th street, for a very large sum. She reached her eminence from a small beginning.

Midnite Shows in 9 o'Clock Town Badly Overdone

Los Angeles, March 25. 12 o'clock shows in a 9 o'clock town ain't. Theaters here are finding it out. Since midnight shows were started recently by one theatre over half a dozen others, downtown and in the neighborhoods, began following. Result turned out bluish for all.

It's just that this town can't stand for at least more than one of these late frolics. Advertising special performances at increased prices, as some have been doing, and not delivering relatively proportionate shows for the money, have turned the natives cold.

Of all the midnight houses the Chinese in Hollywood appears to be the most logical contender. It is a reserved seat house and the tourists show place, besides playing special pictures and putting on elaborate stage shows.

Downtown, Loew's State is the prime bidder for midnight trade through its central location and as the only stage presentation house in that sector.

10c Talker Stories As Exploitation Tieup

Exploitation possibilities in the sale of 10c noveltizations of pictures in 5-10c. stores has led Paramount to a deal with the World Wide Publishing Company for the rights to its product. World Wide, which has foreign as well as domestic affiliations, is publishing the cheap novels, giving Par credit on the cover and first page.

Novels are in-book form of reduced size, handy for the pocket, with stiff covers, four-color jackets and readable type. Through its connections with the Grosvenor Co. of England, one of the largest publishers of low-priced novels, distribution is intended for Great Britain and on the Continent besides South America.

Frank Vreeland, of Par's publicity staff, is doing the noveltizations.

Par is having other 10c novels based on pictures done by the Jacobson Printing Co., which gets out a line of paper-covered books sold on newsstands and in some stores.

Technicolor and Hays

Technicolor is considering joining the Hays' group.

Application for membership has not yet gone in but is likely to be in the hands of the M. P. E. D. A. along with the first year's dues by the time the '30-'31 season gets under way.

If joining, Tech will be the first color outfit to go in for the benefits of the Hays' office.

Electric membership include Fox-Movietone, RCA Photophone and John H. Otterson, among an individual representing Electrical Research Products. The Eastman Kodak Company, a member, has the Kodacolor, but that has been taken over exclusively by Fox and now lies under the banner of Fox-color.

Hollywood, March 25.

Shortage of story material out here is still evidenced by the fact that of 90 stories selected for early production 18 are remakes from silent pictures. In addition to these three remakes are now in production. Total is 21 remakes for the current season, as against nine on last year's program.

Remakes now in production include "Abraham Lincoln," UA; "The Right of Way," FN; and "Moby Dick" (new title for "Sea Beast"), WB.

Remakes planned for early production are "Last of the Duanes," "Sea Wolf," "Connecticut Yankee," and "Six Cylinder Love," Fox; "Merton of the Movies," "The Spoilers," "Civilian Clothes," and "Dances," Par; "Those Who Dance," and "Captain Blood," WB; "Eyes of the World" and "White Sister," Inspiration; "Prisoner of Zenda," "Shooting of Dan McGrew" and "Spring Fever," Metro; "The Bad One," "Girl of the Golden West" and "God's Country and the Woman," FN.

Penny Rollers Go Ga-Ga for Wild Beast Revivals

Los Angeles, March 25. Success of "Hagel," African wild animal picture with dialog on its initial showing at San Diego, has sent a flock of promoters on the hustle for any sort of wild animal films.

Every film library in town is being canvassed by the promoters in an attempt to get something which sound can be dubbed into. One owner of a six reel animal picture, which was made in India in 1924, was offered \$10,000 for the negative. This picture has never been exhibited.

Dialog in form of a lecture is the procedure for reviving silents. Promoters figure that with a total investment of not more than \$20,000 they can put fake wild animal pictures on the market and will compete favorably with the genuine.

According to plans, all they have to do is get someone with an English accent to dub the lecture, call him "Singing-on-Other," the great hunter, and their fortune is made.

Fannie Brice's Suit Started for \$155,000

Fannie Brice and her husband, Billy Beary, are scheduled to bring Stanley Supreme Court Monday against the Art Cinema Corp. (Joa. M. Schenck), for breach of contract. Miss Brice wants \$155,000—\$125,000 for failure to produce a talking picture in which she was to star and \$30,000 under an agreement to pay her \$5,000 a week for six weeks.

According to her attorney, Charles H. Studin, the corporation contracted to feature Miss Brice in three talkers. It produced the first but failed to produce the second and the third.

Rose's suit is based on a claim that he was to be paid \$25,000 to write the music for the second picture.

N. Y. to L. A.

Edgar Selwyn.
Stanley Sharpe.
Charles Mosconi.
Louis Mosconi.
Eddie Elkins.
Eddie Miller.
Rube Bernin.
Herman Zobel.

L. A. to N. Y.

Almee Semple MacPherson.
Walter Meyers.
Eddie Darling.
Bert Levey.
Mary Lewis.
Gus Shy.
Joe Scarlat.
Jack Oakie.

Gardner's Knowns and Unknowns

Engaged in East for Fox Films West

Scouring the vaude, legit and kindred fields, including stock, voice and dance schools, etc., for new talent, Fox has placed under picture contracts a number of known and unknown artists. Names of Ted Healy, Charles Winninger, Mitchell Harris, Nat Pendleton, Tyrone Power, Humphrey Bogart and the Keating Twins head the list.

Others are comparative unknowns who have been signed for picture work by Fox with the view in mind of developing new talker talent, declared now needed to build up new box office material more than ever before. In practically every case the people engaged are under terms with options, so that Fox, taking the gamble with the new talent, will be protected in case of hits.

Healy's contract calls for six pictures with options, and Winninger's for two, also with options. Harris, Pendleton and Power were all taken out of left wing a view to playing them first in Raoul Walsh's special "The Oregon Trail." A three-year agreement with options was given Bogart, current in Belasco's "Wise Child."

Another signed and sent to Hollywood for the Walsh talker is Lucille Brown, from stock. She is 18, has three years' vaude experience. Although signed to do the heroine role in the Walsh picture, the director has not indicated whether he is satisfied with the selection.

Gardner's Work
Jack Gardner, Fox's west coast casting director, has been in the east for seven weeks looking for the talent all over the show business. He returns to Hollywood Saturday (28) after interviewing more than 700 people and making 300 tests.

Considerable of the talent he picked up while east was taken out of vaude. Besides Healy, Gardner took his four finds in that headliner's act, Fred Sonborn, Larry Finn, Shep and Harry Howard, who will appear with Healy in his first feature, to be written by Rube Goldberg but as yet untried.

Others from vaude are Leslie Maye, acrobat; Jackie, the Put-Roney act; Ruth Warner, comedienne; Irene Day, prima donna; Burns and Snow, blackface team; and Frances McCoy, blues singer, hailed as a Sam O'Neil type.

Still others obtained for Fox are Henry Victor, European actor who has played in films there; Dorothy Jacobson, model signed by the Fifth avenue model agency; and Ethlia Henley, dancer with the Stone musical, "Ripples."

Talent Demand
This is the largest invasion of the speaking stage field made by any talker producer and indicates a demand for talent from vaude, legit and other sources.

In completely reversing the eastern mart, Gardner found that while considerable stage talent exists, it is difficult to match it with photographic talent. In two hours, tests, excellent entertainers in their line, were taboo when placed before the camera, these requirements calling for not a little expert culling. Where before still person-alities were not taken into such deep consideration, Fox and other producers are now uninterested in trying to develop box office names unless they both have the talent required and photograph well.

People signed by Fox during Gardner's visit east will all be out in Hollywood by July 1, most leaving between April 1 and that date. A few, including those nabbed for the Walsh special, have already gone.

Gardner may come east twice a year in search of talent.

"Journey's End" April 8

"Journey's End" will open at the Gaity, New York, at the \$2 scale April 8. Other Tiffany special now in theatre, "Mamba," will vacate April 6.

Universal's "Quiet on the Western Front," of similar type, is reported due at the Central on Broadway (next block), and also at \$2, April 28.

Chaney Again!

Hollywood, March 25.
Al Boasberg gets local credit for information that Lon Chaney made himself up like Irving Thalberg last week, walked up to the office and doubled his salary.

MAJOR STUDIOS MAY CONTROL OWN COLOR

Hollywood, March 25.
With one studio putting in machinery for its own color laboratory, and with several of the major studios figuring on following suit, indications are that the major companies intend to control their own color output without resorting to outside labs.

Group of color technicians, responsible for the earliest development in colored photography has formed a company. By the new process, recently patented, the color arrangement is confined to a specially prepared emulsion put onto the film. Company has tied up with DuPont, who is manufacturing this treated film for the market.

Much of this film has already reached Hollywood.

Color firm superintends installation of the necessary lab, there being a royalty arrangement on the use of the DuPont film.

The fact that any camera can be utilized and that the film can be controlled in their own labs, comprise features which appeal to the producers.

GEMS AS COLLATERAL TO BE SOLD BY COURT

City Court Justice Noonan has directed a judgment for \$2,335 in favor of the Jackie Coogan Productions against Jules Howard for a balance due on a note for \$4,000, given at Hollywood in 1925. Howard gave as collateral three diamond bracelets and a diamond wrist watch. Justice Noonan ordered them sold to satisfy the judgment. If the sale brings in less than \$2,335, he will be held in court for Howard.

WB-FN Joint Convention June 1st in New York

The Warner Bros. and F. N. studios are expected to be held concurrently, probably in the east and about June 1. Under consideration is the production of 70 pictures between the two companies, or 35 each for WB and FN.

Neither of the two companies, now practically operating as one, though having individual production and sales units, believe in territorial intentions, such as held by others.

Last year WB held its convention at the Pennsylvania hotel and FN at the Commodore, New York.

Short in 2 Hours

Eddie Cantor set up a studio record by completing his latest talking short, "Musical Chairs," in two hours. Cantor arrived on the Paramount Astoria set at 11:30, made three complete takes of the entire short, and at 1:30, when sitting down for luncheon in the studio cafeteria, was all cleaned up.

All-Negro News Reel

Chappy Gardner (colored) has an idea for an all-negro news reel for the colored houses. They will be in sound similar to the other news reels.

WARNER NET AT \$7.25 SPURS ALL

Warner Goes to All Time High 79, Matched by Paramount's 75 1/2—Strong Defense Holds Fox Steady as Court Fight Tangles A new — Kodak Soars Above 244

SELLING WELL TAKEN

By AL GREASON

Following a forward surge last week that carried 11 amusement stocks to new tops for 1929 and a small group to new all-time peaks, the advance was resumed Monday for more new highs and carried through yesterday's first two hours, when several new marks were set up.

Selling came into the picture around noon, with the market bobbed and the ticker at that time 50 minutes flat. Taking as short selling was well absorbed by most of the theatre shares, the leaders regained at 4 and then went to 3 1/2, represented the expected relaxation of credit rates following mid-month dividend payments and flow of money paid for taxes.

Recoveries So Far

Before the selling came in these new tops were established: Warner Bros., 75 1/2 (representing 158 before the split), Paramount 75 1/2 (or 230 for the old stock), and Eastman Kodak.

Yesterday's Prices

Leading Amusements	Sales	High	Low	Last	Chg.
39,800 Fox	80 1/2	28 1/2	28 1/2	28 1/2	1/4
14,100 G. Tr.	45 1/2	44 1/2	44 1/2	44 1/2	1/4
10,100 E. Kod.	24 1/2	23 1/2	23 1/2	23 1/2	1/4
70,000 Par.	75 1/2	74 1/2	74 1/2	74 1/2	1/4
10,000 P. A.	30 1/2	30 1/2	30 1/2	30 1/2	1/4
31,000 RKO	30 1/2	30 1/2	30 1/2	30 1/2	1/4
65,000 W. B.	78 1/2	77 1/2	77 1/2	77 1/2	1/4
7,300 Fox	7 1/2	6 1/2	6 1/2	6 1/2	1/4
700 Tech	74 1/2	73 1/2	73 1/2	73 1/2	1/4
\$1,000 Loew	120	120	120	120	1/4
2,000 Pathé	64 1/2	64 1/2	64 1/2	64 1/2	1/4

dak at 54 1/2. All these new marks represented a progressive succession of new peaks and showed enormous gains from the lows of last November.

Fact that the highest levels were only shaded in a moderate way during the worst of the selling after so wide an advance was the best indication to traders that the movement was likely to go further before an inevitable technical setback.

One of the elements that stiffened the long side during the bear drive was the announcement from Warners that 1929 profits were at the rate of \$7.25 and current earnings were in excess of those of a year ago, indicating even better results for 1930. Talk on an extra appears to have taken the place of gossip about a new rate of 5 or 6. The per share showing was about as expected and it is the rate of current earnings that now is being discounted on the ticker.

Warner statement helped all the group, logic being that if that concern is making so brilliant a showing on the income statement, the others ought to be in like position. Statement came from company source in the Fox crowd last week that profits in that company despite the court jam it is in, are expected for the first quarter at a rate of 25% over last year at the same time.

Selling Steel as Cover

Yesterday's early boom was under the old leadership of Steel which marked up its own 1930 peak at 193 and was touted to go to 200 on the current movement. When the list (Continued on page 32)

R-K-O Expansion-Exploitation, Blumberg Made Asst. to Plunkett

Usher on "Control"

Birmingham, Ala., March 25.
A kid usher in a downtown theatre grew tired of the growling of the patrons where he put them.
In Sunday's "News" there was a long letter by the usher asking the people to please control themselves.

HALSEY, STUART'S OPEN LETTER ON FOX MATTER

With an obvious view of inviting stockholder favor in Fox Films and Fox Theatres, Halsey, Stuart and Company have prepared a 45-line brief, bound, as an open letter, to be sent to all holders of stock in the two companies.

The open letter contains a review of the bankers' dealings with Fox over a period of years, together with a mass of detail and figures, in addition to an affidavit by William R. Sheehan (printed elsewhere in this issue), and letters to William Fox from officers in his organization.

Matter reproduced in the open letter is of a tenor calculated to be unfavorable toward Mr. Fox and of a nature intended to influence stockholders in favor of the Halsey, Stuart financial plan.

Inaccurate statements are ascribed to Mr. Fox by the bankers for the purpose of shifting responsibility from where it properly lies. Attempting to show that Halsey, Stuart have been more than lenient in its financial dealings with Mr. Fox, the brief also denies that the recent Wall Street crash last fall prevented financing needed is supported in fact.

Denial is also made that Mr. Fox would allow Halsey, Stuart access to audit, given the Bancamerica group. Charge is made that Mr. Fox tried to dispose of Loew's and West Coast Theatres after the crash.

A letter from executives of Fox prevailing on him to carry out the trust agreement of Dec. 3 is reproduced. The letter is signed by Sheehan, Saul E. Rogers, James R. Granger, C. F. Sheehan, John Zantz and Courtland Smith (latter now out).

Metro's Foreign Meetings With Arthur Loew Present

Arthur Loew sailed March 21 for Naples, Italy, accompanied by Dave Blum, of Metro's foreign department, and Joseph K. Freeman, Metro's continental theatre representative. Loew and Blum will be gone about two weeks, visiting Rome, Berlin, Paris and London.

For the first time Metro will hold a foreign sales convention around April 28 in Paris. Its continental exchange and divisional men will get together, with Loew presiding. A get-together for the British Isles organization will be held around the same time separately in London.

Young Warner Observing

With the arrival from the coast of Sam Saxe to become production manager of Warner's Flatbush studio, the status of Lewis Warner, son of Harry M. Warner, is reported as unchanged.

Young Warner will remain at the studio for the present, having been assigned a couple of months ago to learn this phase of Warner activity. Murray Roth continues at the studio as director-in-chief.

Expansion, exploitation and Nate Blumberg appointed assistant theatre operator to Joe Plunkett were the important developments of the RKO managers' convention in New York last week. It was attended by all theatre departmental heads and division managers of the RKO chain.

Blumberg's new post takes in all RKO theatres from Chicago to the Pacific coast, including its southern division. Blumberg assumes charge immediately. Plunkett selected Blumberg through the latter's excellent showing and his general showmanship as evidenced in Blumberg's handling of the RKO mid-west division, inclusive of Chicago.

Exploitation in the modern way was finally decided upon by the convention for the vaudeville and pictures in RKO houses. It has been a simmering subject in RKO circles ever since the Brown administration assumed charge 15 months ago. Meantime the RKO publicity department under Mark Loewer has staggered along without result.

Jack Hess, RKO exploiter at Chicago, where he has established himself as he had previously in the same city for the opposition Marks Bros., placed a plan of exploitation before the convention. It comprehends an advance campaign on all RKO attractions with more prominence given to the vaudeville than it has received from RKO to date.

Mr. Plunkett was so impressed by the plan he instructed Hess to remain in New York over this week for further conferences. Hess will co-operate with E. M. Orowitz, the RKO exploiter in New York. It was not stated where Luescher or his department fits in the new idea for RKO.

After Theatres

In expansion, division managers were advised to notify the home office of all theatre opportunities within their territories, and to forget or sidestep any talk of RKO's "with-with" circuits of chains.

At the banquet Friday night at the Hotel Plaza, winding up the meet, RKO executives subscribed to a fund of \$1,000 as a prize to the RKO house manager making the best showing in economical net with his house during May.

On the western end Blumberg will work with the RKO booker for the main section, Charlie Freeman. Plunkett will generally supervise as heretofore, probably devoting most of his personal attention to the eastern end of the RKO line, vaudebooked by George Godfrey.

Blumberg, one of the few men in RKO at present who thoroughly understands three-a-day vaude as well as pictures, started with the organization as division manager of the main section, Charlie Freeman. That small circuit had been so badly hammered into the red by the Heime and the status of Lewis Warner, with Plunkett giving substantial recognition to Blumberg's ability by placing him in charge of the entire west.

Freeman, the booker, also holds intimate knowledge of vaude and pictures in their relation to mixing and the box office.

Orowitz' territory will be extended from the metropolitan district throughout the east to Cleveland.

\$100,000 3-Reeler

Paramount is reported making a three-reel talker at its Long Island studios.

Production cost will reach \$100,000, it is said.

Kennedy Behind Robert Kane in Foreign Produced Films; Paramount and Others, Too

Paris, March 25.

Everybody here is dizzy on production of foreign tongue talkers following the fast pace set by Paramount in this field. Scale of Paramount operations has staggered the other distributors.

Robert Kane now is producing Swedish pictures in addition to product in Spanish, Italian, German and French, and isn't doing a thing in English. He has talent scouts in Scandinavia signing up players; agents are doing the same thing in Spain and Italy.

Paramount is eager to test all markets, especially those that may be most dubious at this time, into which class are Scandinavia and Italy. Denmark, Norway and Sweden together have more wired houses than France.

Kane has finished 57 shorts and two features and intends 10 feature-length pictures in multiple tongues.

A new phase of the Kane operation has just come out in connection with the expected arrival of Arthur Loew after his return from a cruise. Loew likely will negotiate for the Kane product. This brings out that Kane is backed by Joseph P. Kennedy, who says the Kane-Paramount arrangement is only the forerunner of a general foreign production program on the part of all American companies and not exclusively for Paramount.

Kennedy says the Kane organization will next produce for Gaumont-Aubert-France on the same distributing arrangement, with a deal for Metro and others to follow.

Kane has just organized the Cine Studios Continental, and it will be through this organization that he will function in producing for other interests.

Incidentally the boom in talkers has proved a windfall for French players, who are getting good money for their services, although the figures, of course, do not compare with those paid in Hollywood.

Photophone Will Center Rights In Foreign Cos.

Transferring all recording and reproducing rights to one big interest in a country, and satisfied with returns in royalties, is being established by the Radio Corporation of America as a worldwide policy for its subsidiary, RCA Photophone.

Inauguration of this policy on a large scale is witnessed with the consummation of a deal by Charles Ross, Photophone head, whereby Pathe Cinema retains all French rights. "Already Photophone, according to Ross, has received over \$1,000,000 in cash as full payment for 33 French installations which had between one and two years before which this total would have been reached under the old part payment plan. Extensive royalty payments on new material and recording is expected to far exceed this figure during the next five years.

A similar deal is being arranged with a British firm whereby all Photophone rights in England will be similarly transferred. To date other agencies have been affected for the Argentine and Mexico.

Besides the economy vested in such a general policy, since costly expense vouchers and travel checks to the home office are eliminated and the American headquarters is relieved of all collections, Ross sees in the move one which will inspire confidence and success because of a locally known and respected firm having exclusive rights in its own country.

ALASKA IN SUMMER

Figuring the ice scenes and Alaskan atmosphere of "Dangerous Nan McGrew," psychologically adapted for hot weather, Paramount is setting back the release date a couple of months.

It will be on the summer program.

"LOVE PARADE" SMASH

Buenos Aires Enthusies Over Chevalier's Film and Songs

Buenos Aires, March 25.

"The Love Parade" (Par) opened at the Astral theatre here to capacity and looks like the biggest screen smash of the season. Audience responded to the musical numbers with a tumult of applause.

Newspaper reviewers call it the best thing Ernst Lubitsch has ever done.

The Astral issued in connection with the premiere special programs with the picture's plot set forth in Spanish and also Spanish versions of the song lyrics. Innovation was relished by theatregoers.

Chevalier made a tour of the Argentine in 1927 and achieved enormous popularity. This contributes to the prestige of his picture.

Another Paramount feature cleaning up here is "Four Feathers."

Swedish Indie Exhibs Fail with Sound Films

A Stockholm, March 8.

A number of exhibitors who recently wired their theatres have already gone to the wall. The theatres have grossed more money than previously on silent pictures. However, expenses have been higher. They claim they have had their sound equipment to pay for; film rentals are some 10% higher than previously, and so forth.

A few instances of this kind have happened, but it is not a sign of general distress.

In the first failure, the big local circuit, Svensk Filmindustri, took over the theatre. This is the only big progressive circuit here, and if it is able to take over competition houses that fall on account of having too high operating expense, that this big circuit will secure a dominating position toward the distributors of foreign pictures, including the American.

Native Film for Liners

Copenhagen, March 15.

Hambourg-Amerika Line has bought a Scandinavian propaganda film to show on its liners. It is "Laila," success in all Scandinavian films, made by Director Schneevolt, Danish, in Lapland (Northern Finland), with Scandinavian actors and native extras.

DUBBING "GABBO"

German Actor Talking Von Stroheim's Role in Berlin

Berlin, March 4.

Felner & Somlo, the German firm, which produced "The Land Without Women," the first German all dialog picture, is trying a synchronization experiment.

The U. S. Cruze Independent, "The Great Gabbo," will be synchronized in Berlin with German dialog. For Stroheim, who played the lead in the English version, Hans Popper has been engaged. He will speak a German version of the English dialog.

Failure of former efforts of this sort makes the industry tend towards skepticism.



AT THE TOP

If you're at the top of the ladder—or climbing—one should observe two essentials—

Dress well and visit the ultra places of those you seek to emulate. The latter must include the SAVOY PLAZA.

Here diners and dancers are entertained by a famous MEYER DAVIS ORCHESTRA.

GERMAN COURT CRITICALLY CONDEMNS

Decides No Damage from Rotten Picture—Opinion on "Doubles"

Berlin, March 11.

The violinist Andreas Weissgerber, who looks something like Paganini, made a talker for the Tobis over a year ago in which he played the fiddle, made up like the historical musician. They needed some extra shots of him in which he did not have to play his instrument and offered him only a portion of his salary. He refused this and so they put in a double whose back and profile only were seen. Weissgerber sued for 14,000 marks for the damage done to his reputation.

The court viewed the picture which they found so rotten the judge in his decision sympathized with the violinist for having appeared in it at all. They, nevertheless, awarded him no damages, but merely 2,200 marks for the three days in which his double was employed.

This decision prohibits the use of doubles for picture actors without their permission.

PROPOSED TAX PANIC

Film Theatre Managers in Czechoslovakia Hear of New Burden

Prague, March 25.

The Czechoslovakian cinema managers have been thrown into a panic of protest by the Finance Minister's proposal of a new tax on screen entertainment to get revenues for the support of the state subventioned theatres.

Managers' meetings have been held, with petitions addressed to the government stressing that the business already is near a crisis due to the already extremely high taxes. Statement is flatly made by the showmen that new tax burdens will inevitably bankrupt everybody concerned in the film theatre.

Operator Electrocuted

Paris, March 25.

Picture machine operator named Rappart was electrocuted in the projection booth, when a short circuit occurred at the Brocard cinema, Darnley, provincial Brittany.

Fire which resulted destroyed the house, with the audience escaping unhurt.

"Trespasser" in Two Houses
Buenos Aires, March 25.

United Artists has just released its first picture here in "The Trespasser." Opened this week in two houses—Portento and Versailles.

Local fans in both spots received the picture favorably.

Bill for Music Tax Per Seat in Canada Backed by Government

As It Smells

Cologne, March 10.

The Paris perfumer, Chanel, is suing the Hungarian author, Frank Molnar, for a crack in his latest play, "1, 2, 3."

In the piece a businessman asks his secretary what perfume she uses. The reply, "Chanel 8. He counters, "Try Mollnux 22; it is cheaper and smells 37% better."

Chanel believes this hurts his business and demands \$4,000 damages.

It's good publicity all around.

GERMAN TALKER'S HIT

Tobis Picture Scores at Amsterdam Showing

Amsterdam, March 25.

The Tuschinski theatre here showed with considerable success the new Tobis picture "Die Nacht Gehoert Uns."

Local Rembrandt theatre, run by Ufa, drew capacity to witness first exhibition of Moschoukine's "The White Devil."

Roxy here, small house of 523 capacity, staged a successful revival of "The Singing Fool."

Kinoton's \$2,000 Device

Berlin, March 10.

Kinoton, the sound equipment which is the only rival of Klangfilm and Tobis in Germany, is wiring moderate sized theatres for \$2,000. This is only for playing talkers recorded on records. But the figure is so low in comparison it is finding many takers.

Volume and tone quality are said to be satisfactory.

"Shows" Mild in London

London, March 25.

Warners' "Show of Shows" opened yesterday (24) at the Tivoli with the Beatrice Lillie number out, also the "Florodora" ensemble comedy cut.

Picture got a lukewarm reception and its run will be short. Arrangement already made to supplant it with "Hit the Deck" (Radio).

Portugal Without Wire; Government Restrictions

Washington, March 25.

Though six new picture houses were constructed in Portugal during 1924, the country has yet to hear its first talker, says Consul J. L. Pinkerton, reporting to the Department of Commerce.

No house has been wired. Government says no foreign language films can be shown, plus the inability to overcome the language situation to meet the government's ruling.

Report has one house to be wired for musical comedies only, with dialog eliminated.

French Novel, Native Made

Paris, March 10.

"Le Rio De Paris" ("King of Paris"), a French novel by Georges Ohnet, will be made into a talker in French, German and maybe English versions, in a German studio.

French cast will include Ivan Petrovitch, Eva Francis, Jean Veber.

Traggard's Health

London, March 25.

Oliver Traggard, asst. mgr. of Paramount here, resigned, and sailed on the "Berengaria" March 22.

He is on his way to California where he will make his home. Reason for change of residence is his health.

Hoyt's Plaza on Runs

Sydney, March 25.

Hoyt's new Spanish Plaza is set to open April 11.

House will operate as a long run stand with all talkers, starting with "Dynamite" (M-G-M).

Ottawa, March 25.

Hon. Fernand Rinfret, Secretary of State in the Canadian Government, has caused a sensation among exhibitors, radio broadcasters and fair managers of the Dominion by introducing a bill in the House of Commons to amend the Canadian Copyright Act to enable the Canadian Performing Rights Society to collect royalties on compositions on which it holds assignments. Controlled compositions run to 3,000,000, it is asserted.

The bill is likely to become law in spite of the prospect of an early Dominion election, as it is a government measure. It is understood that the Canadian Society proposes to impose an annual tax of 75¢ per seat in all theatres, concert halls, and grandstands as a blanket charge.

Organized exhibitors, radio broadcasters and vaudeville acts will only be able to play in Canadian theatres licensed by the Performing Rights Society. Proceeds of licenses will go to England.

It had been arranged that L. J. Ladner, federal member for Vancouver, would introduce a bill to amend the copyright act in a manner that was considered fair to all. The move was forestalled when Rinfret submitted his drastic bill in the Canadian Commons one day ahead of the date on which Ladner's proposal was to have been introduced.

Under the amended law, road shows and vaudeville acts will only be able to play in Canadian theatres licensed by the Performing Rights Society. Proceeds of licenses will go to England.

Dutch Film Firm Bought by Soviet Just to Show 'Em

Amsterdam, March 25.

Avant Garde Films, controlled by the Dutch director, Ivens, who has done most of the producing, has been purchased by the Soviet Government.

Impulse behind the transaction seems, according to Dutch trade men, to be a gesture on the part of the Communist government to counteract charges that it never gives producers a look in unless it has been made to emphasize the government's self-interest in political propaganda.

"Tigers" Film Flops

London, March 25.

"Hunting Tigers in Africa" failed to hold up at the Palace and Walter Gifford will take it off, reviving "Simba" for one week instead.

After that "The Queen's Necklace," French, delayed through censor opposition, will follow in modified form. Run of this picture will be forced until the expiration of the Clayton & Waller lease April 18.

Theatre likely will be closed until May 1 when Lee Ephraim presents "Heads Up."

Dubbing American on English Film—Accent

Hollywood, March 25.

Another English talker is having a dubbed American version. Picture is "Ingagi".

An explanatory lecture by the expedition leader, Sir Hubert Vinstead, was too British in accent for American comprehension, so the lecture for this country was repeated by Capt. Daniel Swayne, his associate.

Spanish version also was made, with translation and delivery by Rogelio Ricio.

"Glorious Night," Foreign

Hollywood, March 25.

Metro will remake in German and French "His Glorious Night." John Gilbert's first talker.

Lugosi is set for French lead. No German casting as yet.

U. S. MAY SEE EUROPE

Germans Rushing Multi-Tongue Films To First Capture World's Trade

Paris, March 25.
The Germans, who may be behind on studio technique but seemingly ahead of the Americans in understanding of world trade, are stealing a march on the Hollywood industry, by rushing foreign tongue product in its native language.

German industry's foreign agencies have passed the word that foreign territory is ripe for native dialog product, with the natives in the principal nations of the world hungry to hear their own language on the screen.

Sofar Films, one of the German units, is engaged in an intensive campaign to supply that want, rushing through pictures in French, Spanish and English versions, in addition to its German tongue product. Stock companies, one for each language, are working at top speed with studios active night and day at the Tobis plant in Epinay, near Paris.

An Italian stock troupe is being assembled in haste to supplement the four-language schedule now in force, all built upon original German talkers.

In addition to this the Sofar company is dubbing old silents with foreign language sequences and with mass production in force, indications are they will have a big lead on the Americans in marketing this product.

NO SILENTS ABROAD EITHER, WITH TALKERS

Paris, March 25.
Strong evidence is at hand that American producer interests are convinced native talker material is the draw at this time.

Saint Granier's Paramount short, "School Friends," made by Paramount via Bob Kane, is billed over the silent feature, "Woman Going Astray," at the Gaumont Palace. Public reaction is unmistakable. They are walking on the silent feature.

Same thing happened at the Madeleine, where the Laurel and Hardy French-dubbed short, "Blotto" (Metro-Roch), is doing business beyond Great Garbo's "The Kiss," also silent.

Silent Holland Houses In Small Towns Starving

Amsterdam, March 25.
All but three of the Amsterdam picture houses are now sound. Business is good as a general thing, with some exceptions.

Film trade in the smaller Dutch towns is lamentable, reason being partly that many houses are not wired.

M. C. as Interpreter

Paris, March 25.
Moriet, the cabaret singer, has been engaged to act as a sort of master of ceremonies for Metro's "Hollywood Revue" when it is screened in Paris.

Idea is to have the m. c. and lib on the stage during the projection of the picture, to enlighten the audience on points in dialog and lyrics that otherwise might not be intelligible to the French audience.

Klitsch Coming Over

Paris, March 25.
The Blumenthal is sailing for New York April 2 on the "Bremen," accompanied by Marlene Dietrich, German actress, entering American pictures, and Ludwig Klitsch, head of Ufa.

Klitsch's trip has nothing to do with pictures, he says, but is going over on the interests of the Scherl papers, which he also heads.

India Wants More Native Pictures Than Supply

Washington, March 25.
Production of pictures by native companies is growing in India, with demand greater than the supply, reports Consul Wilbur Kablinger, Bombay, to the Commerce Department.

Native producers face difficulties in raising production money, but the 20 producing companies in the Bombay Presidency manage to release about two features a month, costing on an average from \$7,000 to \$14,000 each.

Another difficulty is finding women players. Now European femme artists are being imported along with European directors, and demand continues to go up.

BRUSSELS TEST ON SILENT FILM

Brussels, March 25.
When "Buildup Drummond" opens here in a few days, the theatre will conduct an experiment in an effort to gauge popular tastes as between talkers and silent pictures.

Once a day the feature will be projected in its all talker form and the rest of the four screenings will be silent.

"The Broadway Melody" is being shown in its original talking version and clicking. On the contrary, Universal's "Broadway" was projected as a synchronized non-talker with titles and flopped.

Percentage of locals who speak English is small.

British Exhibs Perplexed Over Future Double Bills

London, March 25.
One class of British exhibitors has a new problem arising out of the absence of first-grade silent product.

Situation applies to about 500 of the British film houses of the first class, which had maintained a policy of playing double features in the days of the silent. With the advent of the talkers, they booked in one sound picture and used a silent for the other half of the bill. This they found a successful policy.

Now that the shortage of silent product is becoming acute, these showmen are perturbed, fearing they may be compelled to play two talker features, which would be too expensive and might not appeal to their clientele, since they figured the silent picture was welcome as a variation from the articulate feature of the same bill.

Demand for the silents is insatiable. A result has been the marketing of all sorts of shoddy material, which is foisted on the public irrespective of country of its origin.

All Talkers in Cairo

Cairo, March 25.
Talkers current here this or last week, or billed for the coming week, include product from different countries and all are dialog or synchronized.

List comprises "Nouvelles Vierges" (French-made), "Singing Fool" (W.B.), "Eternal Love" (U. A.), "Rio Rita" (Radio) and "Dancing Dandies" (M-G-M).

"Desert Song" Big in S. A.

Buenos Aires, March 25.
Gluckman is releasing "The Desert Song" (Warner Bros.), starting with the Palace here, and is opening at that house was big.

FAVOR GIVEN TO TALKERS

Unsuitable Dialog Versions
of American Pictures
Threaten Long Supremacy
of American Film Abroad
—Effect of Stopping Wir-
ing in European Countries

MAY GROW WORSE

Paris, March 25.

The supremacy of American pictures is threatened abroad at this time by the lack of suitable dialog versions in foreign tongues of Europe so that they will exert local appeal.

More synchronizations with titles have been tried but are now taboo, as the music-wise Continentals object violently to mechanical music.

Present situation is likely to become progressively worse unless remedied by the American industry. Europa has many wired theatres, but the exhibitors with equipment declare there is no supply of talkers suitable to their needs, now that they are loaded up with costly equipment.

Effect of this is to check sales of talkers systems, dissatisfied exhibitors spreading the word among the non-equipped house owners and disuading them from installations.

Meanwhile, the German and French producers are making a bold play to benefit from the condition, rushing through French, Spanish, Italian and German dialog material. It is pretty certain to click, regardless of its poor quality as compared to American standards. Effect cannot be otherwise than a deterrent to Hollywood synchronizations offered abroad outside of England.

In Rome, the Supercinema and the Capranica, wired with Western Electric equipment, are playing silents because they cannot secure dialog pictures owing to Mussolini's edict against foreign tongue screen material. Fifty odd other Italian wired theatres are in the same position.

The Latins are a sensitive and artistic people; they love everything that is beautiful in the picture art. Dialog pictures with nothing but lip movements and the titles printed to make meaning clear are a poor substitute to them for the many beauties of the old silent technique.

Many Continental theatres when investing in equipment dispensed with the orchestra and all gave up stage acts. The public objected to mechanical music. To offset this reaction they are being forced to return to their old expensive stage presentation, their costly sound equipment meanwhile remaining idle.

American Belgrade, March 25.
American talking pictures are under a handicap in the Balkan territory, where few speak or understand English and where German is a sort of secondary language to the majority.

As a result of early trials, Zagreb and other important exhibitor interests now booking American subjects are demanding that the producers furnish them with alternate dialog product in German of the same subjects if such versions exist, explaining that their public understands German better than English.

British Circuit Plan

London, March 25.
Sir Gordon Strachan, general manager, is associated in a scheme of forming a British theatre circuit which will be in a tie-up with chains in other countries. Idea is the release of pictures in more than one language.

Clavering was formerly head of Isidore Schlesinger's United Theatre circuit here. He is a brother of Alfred Clavering of the Warner personnel.

Italy's Proposed 20% Quota Will Drive Out U. S. Film—Composers' Move

Metro's 14 Pictures in Buenos Aires This Week

Buenos Aires, March 25.
Metro-Goldwyn is making a clean sweep in this Argentine metropolis this week, playing no less than 14 pictures.

In the number ate "Hollywood Revue," "White Shadows," "Speedway," "Ladrones" (two-reeler), "Thunder," "Flying Fleet," "Bridge of San Luis Rey," "Masks of Devil," "White Orchids," "Modern Maidens," "Single Standard," "The Kiss," "Show People," "Broadway Melody," "Trail of '98."

These pictures are playing the town's de l'uxes and scattered through the neighborhood theatres. Metro is practically the only firm doing large scale booking for the time being.

2-REEL SHORT COMEDY RIOT

Buenos Aires, March 25.
"Ladrones" (Laurel and Hardy's Hal Roach two-reeler, originally called "Night Owls," has been released in this territory by Metro and is the greatest comedy riot ever here.

This is the version previously reported in Spain, where its jazz Spanish dialog was a laugh piece. (Picture also has been dubbed in French.)

Prince Danilo's Film Suit Not So Funny—\$4,000

Paris, March 25.
Prince Danilo's suit, charging Metro with misrepresentation in its film, "The Merry Widow," wasn't so much of a gag after all. After trial which made all Paris giggle, judge deferred decision which now has been rendered, awarding the royal complainant \$4,000.

"Sally" in Berlin and Riot

Berlin, March 25.
Warner Bros. "Sally," starring Marilyn Miller, is a riot at the Ufa Palast here, the first all-color all talker in this territory.

Some of the sequences are projected on the wide screen, leaving a further good impression.

Reviewers call the story "vapid," but acclaim Miss Miller as a personality.

Acting for Thalberg

Paris, March 25.
Bernie Hyman, representative here for Irving G. Thalberg, is a new scout for French talker talent. He is ready to buy people and material on a considerable scale. Activity in the field is due to the expectation Thalberg will be here shortly.

Gell Sailing

London, March 25.
William Gell, head of the Gaumont company and a director in Gaumont British, sails for New York March 25.

Gell is close to the banking house of Oster Bros., and it is reported is slated for a more important post in the picture concerns.

N. J. Young Dies

New York, March 25.
Nathan Johnson Young, actor and playwright, died here late last week.

Rome, March 25.
Italy is proposing a new 20 to one contingent on American film imports as a thrust against the American trade. It is regarded as a subtle move aimed to actually out the Yankees from this market.

This is the proposal of the Italian Composers' Society that it collect a percentage from exhibitors based upon the exhibitor's rentals due to the foreign distributor. This is the first time composer groups have attempted to dominate the entire business. Up to this development, the view in Europe has been the sound patent people actually held the domination of the business.

Metro's representative in Rome has expressed his approval of a system of having the composers act as a collecting agency for film rentals which they might compute at the same time they figured their own royalty figures. He is alone in his position. The others in the distribution end are in the proposal to dominate American film distribution by the Italian Composers' Society.

One of the elements in the situation that particularly worries the Americans is that the Composers' Society exists with indirect sponsorship of the government itself.

Paris, March 25.
Reports have been in circulation in Paris for some time that small Italian producers sought to act also as distributing agencies for American films with the prospect that they would ultimately save out the American distributors themselves.

Italian situation is not clearly understood here and George Canty, U. S. trade commissioner in Paris, is making a study of the whole matter. Trade meanwhile looks upon conditions as impossible.

DUTCH FILM MAN COMING OVER WITH BANKER

Amsterdam, March 25.
Kuechenmeister, the most prominent figure in the European sound industry, sailed from Amsterdam to New York last week, accompanied by a confidential advisor of the Owens banking interests which is intimately concerned in Kuechenmeister's picture and sound activities.

Interviewed by a "Variety" correspondent, Kuechenmeister said that his interests would probably co-operate with those of Warner Bros. in the Continental field, confirming reports of agreements being signed here recently between his Dutch sound concerns and the American Vitaphone people.

One of the signs of the times is that trading in amusement stocks here have been stimulated by activity in the American issues of the same character, with issues of the German talker industry showing remarkable strength, coinciding with the successful projection here of Ufa and other German product.

Italy's Proposal to Hollywood's Film Makers

Hollywood, March 25.
After barring from Italy all foreign language talkers emissaries of Mussolini have approached local film men with a proposition for American studios to subsidize the Italy for making Italian language features.

Co-operation of Fascist government and concessions are offered.

"Roxie" in Egypt

Cairo, March 25.
The Roxie Palae here has been wired and is scheduled as "The Equal of Roxie, New York."

Garbo Talked Capital Into New House Record, \$109,286; McCormack's Big \$23,900 at \$2

Broadway's big pyrotechnical display last week was at the corner of 51st street, where Greta Garbo talked to the unprecedented total of \$109,286, the existing Capito maximum of \$93,200. At least three weeks is assured the Capito for "Anna Christie." It looked early this week that the second count-up might equal the former house record.

At the other end of the illuminated ravine the Paramount had its own salute of rockets in celebration of "Sarah and Son," when engendered \$48,400.

There was no shortage of currency in the Times Square area last week. Strand with "Son of the Gods" had a soaking \$40,100. Roxy's holdover on "Such Men are Dangerous" was pretty good.

Taking quick leadership of the \$2 talkers and first in what demand the ticket agencies register for pictures coming of John H. Lee, the McCormack cinema, inaugural, came through its first full week with \$23,900 extraordinary.

Estimates for Last Week
Astor—"Rogue Song" (Metro) 1,120; (1-2) (9th week). Between \$7,000-\$10,000. Now reported attacking through April release. Metro figures "March of Time" musical revue, for May for summer run.

Capitol—"Anna Christie" (Metro) (4,620; 35-50-\$1.60) (2d week). \$10,000-\$15,000. Now reported attacking through April release. Metro figures "March of Time" musical revue, for May for summer run.

Capitol—"Anna Christie" (Metro) (4,620; 35-50-\$1.60) (2d week). \$10,000-\$15,000. Now reported attacking through April release. Metro figures "March of Time" musical revue, for May for summer run.

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1ST TAKE-A-CHANCE WK. IN PITTSBURGH, \$24,000

Pittsburgh, March 25. (Draw, Pop. 1,000,000.)
Weather: Fair.
Nothing out of the ordinary last week. Takings were above preceding stanza, indicating that perhaps Lent may not be so disastrous around here.

"Rogue Song" got off to a nice start at Aldine, claiming around \$18,000, on strength of Tibbett and Son's high priced exploitation. Strand was here Friday for personal concert appearance and double exposure undoubtedly helped. Held over three weeks probable.

"Party Girl" put Olympic back in the money, the hot stuff coming through for \$6,000 last week. Sticks until tomorrow (Wednesday), giving it two weeks and then Tiffany is out of the house. Lease expires and theatre is to be converted into storeroom. Firm reported scouting for new downtown theatre.

"The Furies" poor at Warner. Less than \$11,000 and out after single week. Penn went to \$30,000 with "The Girl Said No." and always be here despite this one being most asinine of Haines' lot. Take-away picture was "Loose Ankles" and Public unit, "Ace High," well fortified with extra talent. "Cohens and Kellys in Scotland" meant real tough at Haines. Tremendous \$8,000, considerably above average.

In East Liberty, Enright slipped to \$12,000 with "Moor O'Brien," title being fought against it, while Sheridan Square eased through with light \$5,200 with "Framed."

Estimates for Last Week
Aldine (Loews) (1,500; 35-50) "Rogue Song" (M-G-M). Sold in big way with Tibbett awakening curiosity. Big first week at \$18,000. House was above average.

"Party Girl" (Tiffany) (3,200; 35-50) (1st week). Held at \$8,000 in first full week, result of some hot exploitation. Held for 2d week. Out Wednesday when Tiffany's lease is up.

Stanley (WB) (3,600; 25-35-60) Take-A-Chance week fair enough at \$24,000. Picture, "Loose Ankles" (FN). Plenty of talent on stage. First week for stunt around here and no more.

Warner (WB) (2,000; 25-50-75) "The Furies" (P.N.). Panned literally and took it off chain. Held for 2d week. Out after single week for "Under Texas Moon" (WB), expected to pre-

cedence Par's "Vagabond King" House slashed sale last week, with \$6,000 evenings, 35 to 1 to 6, and troupe left from \$10,000 to \$1,000.

Harris (1,800; 10-20-30-40) "Cohens and Kellys in Scotland" (Loews) (1,500; 35-50) (1st week). Held at \$8,000 in first full week, result of some hot exploitation. Held for 2d week. Out Wednesday when Tiffany's lease is up.

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AVERAGE IN ST. LOUIS

St. Louis, March 25. (Draw Pop. 1,000,000.)
Weather: Clear and Cool.
Average at all houses last week. Fair weather and well advertised attractions helped as opposition at legit houses hurt.

Estimates for Last Week
Ambassador (3,600; 25-50-65-75) "Cohens and Kellys in Scotland" (U). Usual humor on stage; Ed Loew's stage show. \$23,900.

Fox (6,000; 35-75) "Big Party" (Fox). Swiftly moving comedy. Stage show \$24,700.
Loew's State (3,300; 25-50-65-75) "Lady to Love" (M-G-M). Shorts. \$10,900.

Missouri (3,800; 35-50-65-75) "Vagabond King" 3 days, then "Sarah and Son" (Loews) \$10,900.
Isle of Escape (WB). Shorts. \$4,900.

St. Louis (4,280; 35-65) "Sergeant Grisham" (Radio). Vaude. \$22,100.

4 Shows Daily at Orpheum, N. O., to \$14,000, Vaudefilm

New Orleans, March 25. (Drawing Pop. 500,000.)
Weather: Rainy.
Grosses quite good last week. Senger and his music always be here despite this one being most asinine of Haines' lot. Take-away picture was "Loose Ankles" and Public unit, "Ace High," well fortified with extra talent. "Cohens and Kellys in Scotland" meant real tough at Haines. Tremendous \$8,000, considerably above average.

In East Liberty, Enright slipped to \$12,000 with "Moor O'Brien," title being fought against it, while Sheridan Square eased through with light \$5,200 with "Framed."

Estimates for Last Week
Senger (3,585) "Barthelmess" still strong. \$19,100.

Orpheum (State) (3,218; 65) "Girl Said No." Mob. Liked Haines. \$17,800.

Orpheum (2,400; 65) "Cohens and Kellys in Scotland," vaude. With four shows daily regular policy returns have advanced. Picture clocked poorly. \$14,000.

Strand (2,200; 50) "The Sacred Flame" (Radio) better than average. \$14,500.

Tudor (800; 50) "Roadhouse Nights" Lucky to get \$3,600.

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Harris (1,800; 10-20-30-40) "Cohens and Kellys in Scotland" (Loews) (1,500; 35-50) (1st week). Held at \$8,000 in first full week, result of some hot exploitation. Held for 2d week. Out Wednesday when Tiffany's lease is up.

Too Much Sunshine Smacked L. A. Grosses Last Wk.; State Best, \$29,600

\$66,400 B'KLYN'S HIGH; ALBEE GOT \$24,100

Brooklyn, N. Y., March 25. Good weather and fair pictures with a splurge at the box office. Far did the best business of the week with "Sarah and Son" and Rudy. Values on the stage \$66,400.

Food show in last week still an attraction to all the housewives. At the Fox "She Steps Out" and Rubie Wolf as m.c. Albee with "Cohens and Kellys in Scotland" and Slamese Twins on the vaude stage.

Loew's Metropolitan, "Condemned" and Fanchon and Marco unit.

Estimates for Last Week
Paramount—"Sarah and Son" (Fox) (4,000; 35-50-65-75), favorably received. Value autographing his piece of literature. Music counter in front of the lobby carries the show sheets, phonograph records and "When Vagabond Dreams Come True"; \$66,400, good.

Criterion—"Salome" (35-55-60-75). All right. \$21,300.
Fox—"She Steps Out" (4,000; 35-40-50-75). Unimportant film. Stage show \$22,800.

Met—"Condemned" (3,577; 35-40-60-75). Mild. \$26,200.
Loew's—"Cohens and Kellys in Scotland" (3,248; 35-50-60-75). No medals for this film. Vaude. \$24,100.

St. Patrick's Day Observed Sunday Banged Montreal

Montreal, March 25. (Draw, Pop. 500,000.)
Weather: Clear and cold.

St. Patrick's Day celebrated Sunday killed all big matinees usual that day here and affected Sunday night performance, with result grosses took the dip of the year.

Some of main stems were as close to the red as the balance of the week, despite pictures being above average. Couple of big hockey playoffs took most of the spare money in town.

"Green Goddess" at Palace looked on advance notices like a million dollars, but even at week-end fell to \$12,500 with "Such Men are Dangerous." Balance of week was only \$5,000. \$15,000 is poor for house.

Capitol ran pretty near the red at \$12,500 with "Such Men are Dangerous." Balance of week was only \$5,000. \$15,000 is poor for house.

Loew's fell off heavily from previous week with only \$12,500. Shows. "Let's Go Places" was another favorite that ran out of the money, but at that took most of the \$14,500.

Princess had a light week at \$7,000 with "Grand Parade." Fair biz at start quickly faded last five days. Imperial relied more on vaude than "Keys to Baldpate," although Richard Dix usually rates high in result.

Loew's State (3,300; 25-50-65-75) "Lady to Love" (M-G-M). Held up good all week. Good at \$22,500.

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Los Angeles, March 25. (Draw pop. 1,500,000.)
Weather: Perfect.
Mounting thermometer culminated in a hot Sunday that sent mob down the beach in force, with a handicap sale last week. Loew's State with "Chasing Rainbows," got \$24,600, town's best.

Paramount had a neat profit if no sensation in "Sarah and Son," which brushed \$23,600.

At Warners' Hollywood "Hold Everything" opening last Thursday started off smartly and defied the Sunday heat by getting \$3,000, which tops the record for this day, held by Al Jolson. First four days figured \$24,000, big.

Estimates for Last Week
Boulevard—"Fox" "Cameo Kirby" (Fox) (2,164; 25-50). Lowest house has been in months; \$5,500.

Carthay Circle—"Happy Days" (Fox) (1,500; 50-51-\$1.50) (4th week). Very good against heat and length of run; but slightly off previous week. \$24,900. Interest in Grandeur keen.

Chinese—"Fox" "Rogue Song" (Metro) (2,164; 25-50) (1st week). Two weeks more. Down to \$15,000, about grand below previous week.

Criterion—"Men Without Women" (Fox) (1,600; 25-75) (3rd week). Not bad at \$7,300 for length. Came down, downtown run with "Phantom of Opera" (U) due March 28 (Wednesday).

Egyptian—"U.S.A." "Lone Star Rays" (Fox) (1,500; 25-75). Started off like a prairie fire and ran into that beach weather and ended with \$12,500.

State—"Loew-Fox" "Chasing Rainbows" (Metro) (2,024; 25-51). Did not take the expected run. Million Dollar—"Love Parade" (Par) (2,300; 35-50). Extra stock of overvalued gave house \$6,300, above usual groove.

Orpheum—"RKO" "Rio Rita" (Radio) (2,270; 60-75) (1st week). Came down, downtown run with strong publicity show. Live day attested by \$18,500 following long previous week.

Paramount—"Publix" "Sarah and Son" (Par) (3,555; 25-75). Ruth Chatterton developed as box office name. Columbia picture and uneven tussle against weather; \$12,500, poor.

United Artists—"Pub-U.A." "Puttin On The Ritz" (U.A.) (2,100; 25-\$1.00). Exited with \$11,000. Only \$500 so locally.

Warners' Downtown—"Song of the West" (WB) (1,800; 50-75) (2nd and final week). Got around \$18,000. "Where Will You" (WB) for one week.

Warner's Hollywood—"Wide Open Spaces" (2,756; 35-75). Held for six and half days and without big ballyhoo did fairly well; got just over \$16,000, with \$10,000 of this coming in last three days. "Hold Everything" (WB). Opened Thursday to \$5 top.

GOOD FILMS DRAW IN SEATTLE—\$16,400 HIGH

Seattle, March 25. (Draw pop. 1,000,000.)
Weather: Clear and Warm.
Variety of attractions past week. Fox had "Happy Days" and stepped ahead. In for two weeks. Paramount stepped also. Fifth Avenue had good story well filmed in "Such Men are Dangerous" and "Loose Ankles" and Music Box, latter in 2d week of "Song of West."

Loew's house, the Liberty, went big with "Vagabond Lover." Coliseum picking up, having western, "Courtin' Wildcats," last week.

Orpheum came along with "Grand Parade" and in money. Metropolitan—"Slightly Scarlet" (U). On whole biz off in town, but last week's programs had some pull.

Paramounts for Last Week
"Honey" (Par). Okay. \$15,400.
Ave. (Fox). \$2,500. 25-60-75—"Such Men are Dangerous" (Fox). Good all around show. \$14,600.

Fox (Fox) (2,500; 25-60) "Happy Days" (Fox). \$12,500.
Blue Moon (Hamrick) (800; 25-60-75) "Cohens and Kellys" (U). \$10,200.

Disappointments in B. O. Grosses

And Talker Runs in Loop Theatres

Chicago, March 25.
Lead of loop again went to the Chicago, that house, however, was a disappointment, with Ted Lewis on the stage and "Roadhouse Nights" got only \$30,400, less than gross established previous week by Nils Asther on stage and Haines picture. After comment, Schnozzle Dugante got in flicker that may be come a draw here.

"Vagabond King" held up well for 21st week in the United Artists, dropping only five grand. Face figures still far above average. Oriental trailed the United Artists seven thousand, taking a week \$23,300 with "Ship From Shanghai." House in slump again, with present figure putting it on red ink.

Business was off at the McVickers, where "Sally" was a disappointment in the red ink. City is fed up on musicals, and nothing recently has enticed them to see a song-and-dance flicker. "Anna Christie" completed its run at the Roosevelt, "General Crack" replacing Monday (24). "Christie" starting strong, held its first week, but dropped off in 3d and final stanza. State-Lake, vaudeville, got a good week with \$25,000. "The Lady of the Lake" and local radio name. State-Lake has developed into consistent package house, with a week of varying. Other R-K-O spot, Woods, missed with "Framed," picture taking it on the lam at only \$15,500 this week.

Estimates for Last Week
Chicago (Publix-B & K) "Roadhouse Nights" (Continued on page 22)

"RITZ" GOT \$20,000 IN FRISCO'S BAD WEEK

San Francisco, March 25.
Grosses started fairly but tended downward last week. Number of houses that might have stood up and out were checked by the weather. That was the most convenient, if true, alibi. It was just too nice out-of-doors.

Estimates for Last Week
Fox (5,000; 50-65-75) "Yontank Mountain" (Metro). \$40,000. Westerns have been popular in this town of late.

Warfield (Fox) (2,672; 50-65-75) "Happy Days" (Fox). \$22,000. Continued. "Down to Backwood. Without City.

Paramount (Publix) (2,698; 35-60-65-11) "Honey" (Par). Former picture with new label. Only fair, \$15,000, in answer to heavy exploitation for picture and house title.

California (Publix) (2,200; 35-60-65-10) "Puttin' on Ritz" (UA). Continued. Strongly and nothing wrong with \$20,000. Weather prevented really big showing.

St. Francis (Publix) (1,375; 35-60-65-10) "Sally" (UA). Continued. Dwindling rapidly. \$18,000. Locally figured music overdose on radio.

Orpheum (RKO) (2,270; 35-60-65) "Framed" (Radio). Another disappointment in bad week. Scanty \$8,500.

Golden Gate (RKO) (2,485; 30-40-55-15) "Painted Angel" (FN). Off, \$14,000.

Embassy (Warners) (1,366; 50-65-60) "She Couldn't Say No" (WB). Continued. Lightly but patronized for \$3,000.

Davies (Warners) (1,150; 35-60-65-10) "The Girl in the Red Velvet" (WB). Continued. Did average business but last week's average good; satisfaction from \$8,000.

Casino (Ackerman & Harris) (2,400; 40-60) "Woman Racket" (Metro). Fair at \$11,000.

SNOW IN DENVER AND ICE FOR "TIGER ROSE"

Denver, March 25.
(Draw, Pop. 400,000)
Weather: Snow
Weather was bad for a few days and hurt.

"Such Men Dangerous" turned in the best figure, considering the size of the house and the least snow a day than the others. "Loose Ankles" well received at the Tabor and "Seven Days Leave" (Par). \$18,000. "Tiger Rose" at the America just about hit the bottom.

Estimates for Last Week
Aladdin (Huffman) (1,500; 35-60-75) "Such Men Dangerous" (Fox). Continued. Glyn's name got natives and they were not slumped in the show.

Tabor (Bennett) (2,200; 20-40-60-75) "Loose Ankles" (FN). Steady, \$8,000.

Denver (Publix) (2,300; 25-40-65) "Such Men Dangerous" (Par). Last week of stage show and fair gross \$11,800.

Rialto (Publix) (1,040; 20-40-60-75) "Seven Days Leave" (Par). Left after seven days. \$11,800.

America (Huffman) (1,600; 20-35-50) "Tiger Rose" (WB). Started poor and stayed there. \$3,000.

PAY DAY IN TACOMA

If Anything Wrong With Last Week's Grosses, That Alibi It

Tacoma, March 25.
(Draw Pop. 100,000)
Weather: Okay
Waiting for pay day. Sunshine helped stir up the folks. Fair all around last week.

Estimates for Last Week
RKO-Pantages (RKO) (1,500; 25-60) "Such Men Dangerous" (WB). Vaude good. \$7,300.

Blue Mouse (Hamrick) (650; 25-60) "Such Men Dangerous" (WB). Okay. \$5,500; good.

Rialto (Fox) (1,250; 25-50) "Sky Line" (Fox). Lots of advertising helped. \$3,800.

Colonial (Fox) (850; 25) "Roadhouse Nights" (Par). \$2,100.

"SARAH" WON L'SVILLE BUT LIGHT GROSS, \$4,000

Louisville, March 25.
(Draw Pop. 500,000)
Weather: Warm
Spring arrived here two weeks early and held all grosses down.

Estimates for Last Week
Mary Anderson (R-K-O) (1,387; 30-50) "Prediction" several weeks ago well seen considered, but by Easter still stands. Latest report has management of Brown Players, here five summers, negotiating "Men Are Like That" (Par).

Estimates for Last Week
Alamo (4th Ave.) (900; 40) "Let's Go Places" (Fox). Good week, returning \$5,500.

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WB's "Disraeli" 10th Wk. \$13,000.

Arch's Gross and Run Record; U. S.—Native Films in London

3-WAY B. O. BATTLE WITH LENT IN WASH.

Washington, March 25.
(White Pop. 450,000)
Weather: Warm to cold-fair
From previous two-way race for top business local situation has now gone into a battle between three houses, Earle, Palace and Fox.

Estimates for Last Week
Alamo (4th Ave.) (900; 40) "Let's Go Places" (Fox). Good week, returning \$5,500.

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WB's "Disraeli" 10th Wk. \$13,000.

Arch's Gross and Run Record; U. S.—Native Films in London

London, March 25.
Features in the week of pictures at the box office are: "Disraeli" holding close to \$13,000 at the Marlborough in 10th week and setting up records for money and length of run.

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GENE DENNIS DID IT FOR MIDLAND—\$17,300

Kansas City, March 25.
Heavy "Royal" took the exception of the "Cohens and Kellys" at the Mainstreet, rule last week. None developed anything startling in draw.

Estimates for Last Week
Alamo (4th Ave.) (900; 40) "Let's Go Places" (Fox). Good week, returning \$5,500.

Estimates for Last Week
Mary Anderson (R-K-O) (1,387; 30-50) "Prediction" several weeks ago well seen considered, but by Easter still stands. Latest report has management of Brown Players, here five summers, negotiating "Men Are Like That" (Par).

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RKO Pan, Toronto, First New Show Did Best, \$16,800

Toronto, March 25.
(Draw pop. 800,000)
Weather: Windy; cold
Snapping into its new R-K-O picture, the "Hit the Deck" of the former Pantages house, renamed Imperial and operated by Famous Players-Lasker, took a \$16,800 "Hot for Paris" (RKO) and led the town. Stage show far ahead of the average for this house under Pan days built steadily to a SRO close.

Estimates for Last Week

IRVING BERLIN



WRITES JOLSON'S



SONG HITS



"Let Me Sing and I'm Happy"



"Across the Breakfast Table
Looking At You"



"To My Mammy"



Grand Opening

**WARNER BROS.
THEATRE**

March 26



"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

GREATEST!

Warner Bros. present **AL**

JOLSON

in **MAMMY**

"Mammy" is a household name. Her favorite son, AL JOLSON, is a box-office name. It's a combination that can't be beat. Here is the world's greatest entertainer at his inimitable best as the singing, jesting Mr. Bones of the minstrel troupe. It's what the public ordered and what the public wants.

with

LOUISE DRESSER • LOIS MORAN
LOWELL SHERMAN • HOBART BOSWORTH
TULLY MARSHALL • MITCHELL LEWIS

★

Story and songs by **IRVING BERLIN**

Screen play by Gordon Rigby
and Joseph Jackson

Directed by **MICHAEL CURTIZ**

Scenes in Technicolor

★

Available To You Day and Date with Broadway



**WARNER
BROS.
PRESENT**

JOHN BARRYMORE

has achieved immortal fame in the creation of outstanding box-office values in these great Warner Bros. productions.

**"Beau
Brummel"**



**"The
Sea Beast"**



**"Don
Juan"**



**"When A
Man Loves"**



**"General
Crack"**



and NOW

In a Brilliant Comedy Role

THE MAN FROM BLANKLEY'S

John Barrymore
now brings to the screen
an amazing new charac-
terization. An uproari-
ous farce comedy of
English society that
reveals America's fore-
most actor as one of
the screen's greatest
comedians.

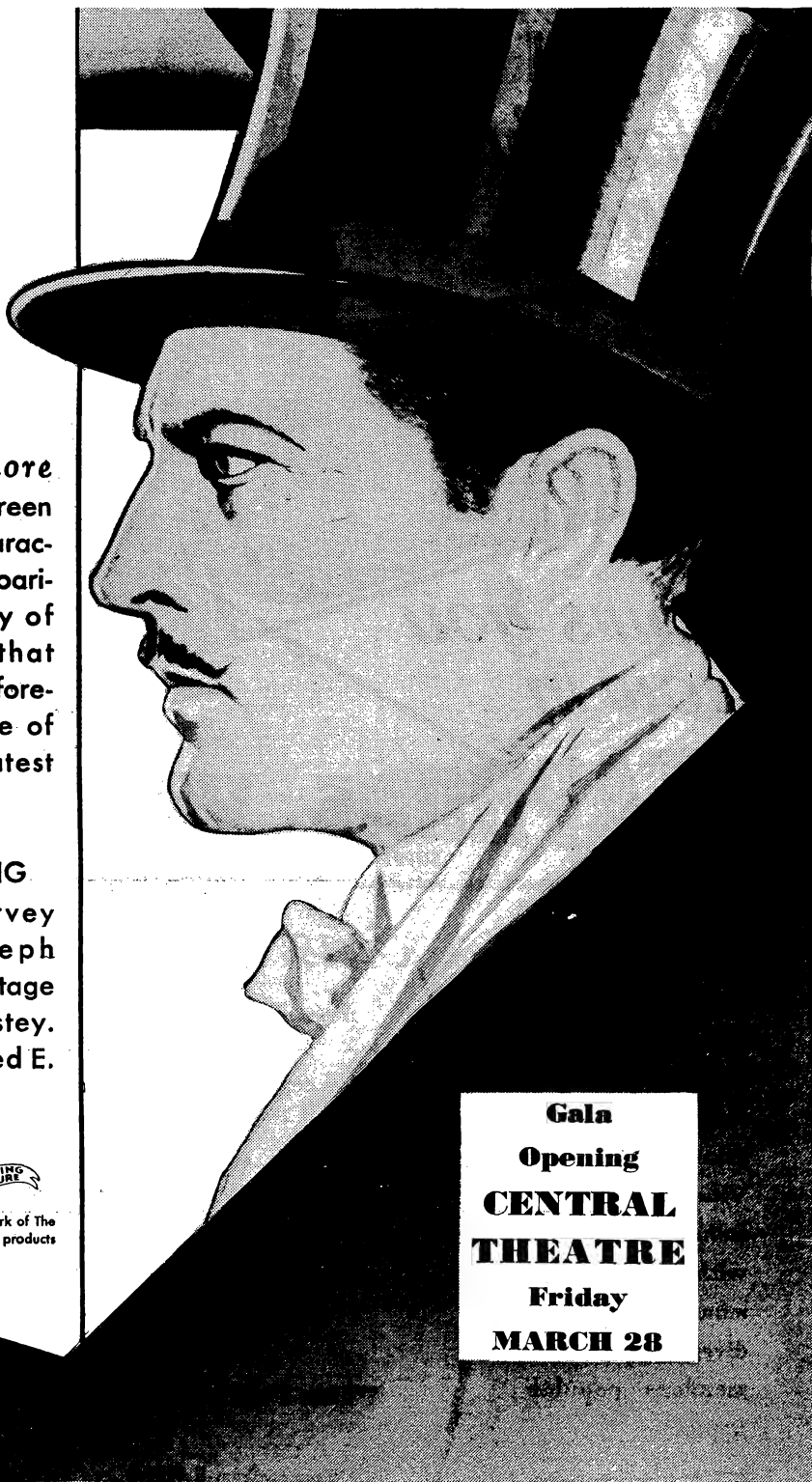
with

LORETTA YOUNG

Adapted by Harvey
Thew and Joseph
Jackson from the stage
success by F. Anstey.
Directed by Alfred E.
Green.



"Vitaphone" is the registered trade-mark of The
Vitaphone Corporation designating its products



**Gala
Opening
CENTRAL
THEATRE
Friday
MARCH 28**

How would
YOU
play this
hand—



MILTON C.
WORK

INTERNATIONAL
BRIDGE
EXPERT

Shows you
how in

VITAPHONE VARIETIES

SUPPLY THAT DEMAND FOR VARIETY

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

EVERYONE plays Bridge—everyone will want to see and hear this sensational short length feature. . . Another example of how Vitaphone Varieties maintain that lead with live, up-to-the-minute subjects of diversified and tremendous popular appeal.



other pacemakers

Ann Pennington in "Hello Baby"

A 2-reel Technicolor Musical Comedy

•
"The Japanese Bowl"

Technicolor . . . Singing and Dancing

•
"Done in Oil"

Third of famous "The Potters" series

•
Giovanni Martinelli

in the prison scene from "Faust"

•
"The Master Sweeper"

with Chester Conklin

•
"The Pay Off" with Henry B. Walthall

•
Beatrice Lillie and her boy friends

Hollywood Chatter

Jim McKeowan has left town. There's a new 16th hole at Rancho.

Leo Morrison has ordered a new car.

The "If It's Not Right Tear Up Your Check" cafe has folded.

George Roesser visited the dentist and came out toothless.

Loring Kelley, Portland stock man, scouting here.

Woolworth's is referred to on the Boulevard as the actors' department store.

Harry Cohn goes for a boat ride this week. He's still after that yacht.

Warner Oland can't play golf! He let his fingernails grow for "Fu Manchu."

Effie Wessling looking things over prior to arrival of her spouse, Donald Kerr.

Eddie Darling and Walter Meyers blew east. Expect to establish themselves in New York.

Ruth Roland took a down payment from Joe E. Brown for one of Rolanquesque lots.

State's 24-sheet for "Chasing Rainbows" assure the customers, "Not a Revue."

Mauri Graham, missing air pilot, once loaded camera and assisted Par directors.

Effie Brandt is demonstrating will power. Hasn't smoked in over three weeks but has burned enough.

Guy Bates Post left on the S. S. City of Honolulu to open April 1 in Honolulu with "The Masquerader" as guest star.

Sorman Rockwell doing film angle covers for SEP and LHJ. In six weeks of Hollywood he's painted a casting office and a makeup scene.

Alice White is having a tough time trying to make the studio call her Miss White. It was "Alice" up to now.

Solly Wollinsky, out there attending conferences on "No," sez he's changed his name to Stanley Ginsberg.

Harry Cohn's Rolls merged with Vito Shapiro's Ford. Deal means Vic collects the insurance on the de-funct Ford.

With hot weather here and actors taking the white plants out of the

closets, local moths are migrating northward.

In the item, "Stone is cast opposite Garbo," remember it's "opposite" and not "at." Pauline Freerick is dune-ranching in Arizona.

Jessie Wadsworth and Elinor O'Reilly threw a feed for prominent picture people at Bob (Kosher) Murphy's club house. Premiere of a new private dining room.

Take it from the guy who's selling 'em, if you want to get in on the latest, find among picture players yourself an ant-eater. Then go out and snare some ants.

Boysish girl p. a. in Hollywood lost out as a newspaperwoman because she couldn't get "the woman's angle." Supposed to be a soubrette but didn't demonstrate until given the gate.

Worked into a fever over a play he had just seen, Herbert Brenon 'phoned from Copenhagen to tell William Le Baron in Hollywood he should buy it for Radio. "Yeah?" said the writer.

Harry Cohn, returning from the pre-view of his picture, met a friend who had been too late to catch the pre-view. "Sorry I missed your picture, old man," said the friend. "That's o. k." said the writer, "So did the director."

Blossom Room (Roosevelt) figured on snagging the customers three nights running. George Olsen bowed out Monday (24), mysterious guest orchestra fills in Tuesday, and Irving Aaronson has a \$10 opening Wednesday.

Venice bath houses are going high but by calling themselves clubs and charging membership fees. Club membership costs \$5 a year and bathing \$10 cents a pop. Operators feel the club title lends class and brings extra revenue.

Harry Cohn, Columbia, suggested to Sam Brislin, assistant general manager at the same studio, that the latter take a house across the street from him. Brislin refrained from blowing up, but declined by saying, "I didn't know you were so poor. I thought you were so rich."

Hours a day without having you call me in the middle of the night and chirping. "Come on over I've got an idea?"

Many of the Indies are making money, their houses formerly were often dark. Leaders among some of these are Rubin Frela, Victoria, who is building a circuit in south Texas; Chatman brothers of Hearne and Maxlin, and Hodge brothers of West Texas.

Many large towns, waking up to the situation, trying to offset it by more elaborate houses. One is being built at Big Spring for \$300,000, another at Marshall for \$200,000 has just opened. Are examples of new type of structure necessary to bring back the big town show prestige in Texas.

Five years ago \$25,000 was heralded as big money for a theatrical venture in these same places.

Hammond's Electrical System for Sound Gloucester, Mass., March 25.

John Hays Hammond, Jr., famous inventor, whose home is here, has perfected a new system for the electrical reproduction of sound. Mr. Hammond issued the following statement:—

"John Hays Hammond, Jr., demonstrated in his Gloucester laboratory to a group of technical experts representing the radio, gramophone and moving picture industries a basically new system of electrical reproduction of sounds."

"This system," invented by Mr. Hammond and developed by his laboratory, represents a striking advance in the naturalization of music, speech, and recorded sounds, eliminating extraneous noises and giving a far more satisfactory rendition of tonal color and dynamics."

"The device has been commended by Leopold Stokowski, Koussevitzky, Mary Garden and many famous artists, who consider it a revelation in this art."

Skouras Turns Over W. B. Theatre Press to Waxman

"Spyros Skouras has disbanded his publicity department. From now on A. P. Waxman is handling the home office end on Warner theatres."

Reeves Ebbett on the job for several months, has returned to Pittsburgh in his old post of zone manager. Earl Bell, in the film buying dept., has been sent along as Ebbett's assistant.

WEISS SILVER'S ASS'T Hollywood, March 25.

George Weiss returns to Hollywood as assistant to Morris A. Silver, head of WB coast theatres.

Edward Quinn replaces Weiss as manager of the Warner house at Fresno.

PLANE PLUGGER QUIT Los Angeles, March 25.

Alexander Film Co. producing shorts at Los Angeles. A. Silver, who has discontinued production, Unit was a branch of the Alexander Aeroplane Co., of Denver, and used the airplane for publicity.

First Runs on Broadway (Subject to Change)

Week March 28
Capitol — "Anna Christie" (Metro).
Colony — "Dances Ahoy" (U).
Paramount — "Honey" (Par).
Roxy — "Captain of the Guard" (U).

Week of April 4
Strand — "Playing Around" (FVN).
Capitol — "Girl Said No" (Metro).
Colony — "Trailin' Trouble" (U).
Paramount — "Benson Murder Case" (Par).
Roxy — "Crazy That Way" (Fox).

Week of April 11
Strand — "Disraeli" (WB).
Winter Garden — "Under Texas Moon" (WB).

42 RUNS
March 26 — "Mammy" (WB) (Warners).
March 27 — "Man from Blankley" (Central).
April 8 — "Journey's End" (Tif). (Gaety).

April 25 — "Quiet on Western Front" (U) (Central).
May 1 — "Hold Everything" (WB) (Hollywood).

SMALLER TOWN EXHIBITS MAKE MONEY NOW

Dallas, March 25.

Wiring on part of many Texas small town exhibits (indie) has not only caused many a nickleodeon of the two-a-week type to go on a six-day basis, but has marked a shift in patronage.

Towns of 10,000 class, until recently absorbing bits of neighboring smaller burgs or strength of more size of towns, now find themselves losing business daily to a neighboring small burg whose exhibit went for sound. Seldom these little towns have more than one house.

Even farmers want to see "them talkers" when once they would have preferred Tom Mix.

Many of the Indies are making money, their houses formerly were often dark. Leaders among some of these are Rubin Frela, Victoria, who is building a circuit in south Texas; Chatman brothers of Hearne and Maxlin, and Hodge brothers of West Texas.

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RCA Photophone's Deal with Tobis Permits RKO Talkers in Germany

U'S NEWSREEL'S ACTION AND SOUND WITH TALK

An changing the name of U's Talking Reporter to Universal Talking Newsreel, it goes entirely dialog and sound. All matter to be shot in the future will be photographed, with all dialog and sound effects, as in Fox-Movietone, Paramount and other talking newsreels.

Coincidentally, the U reel will be reproduced on both the film and disc. This results from the inability of houses buying more than one reel and making up the difference by cutting out undesired matter from the Talking Reporter, which has been made on the disc only. Another drawback with the U newsreel on the disc only has been the necessity of putting on extra booth men in cases where the news was the only product on the show reproduced in the studio.

The Roxy is taking the U newsreel as a result of the decision to furnish prints with the sound track on the film, thus allowing whatever editing is desired. Other Broadway houses are also expected to take the reel weekly for whatever exclusive material it has. Formerly the big de lusers bought all newsreels, using whatever clips from each they desired. They are now beginning to do this with the talker news of various companies.

In dealing to simplify the U newsreel, Graham MacNamee, from radio, doing the talking for the U Talking Reporter, will be retained to fill in with incidental talk. Up to now the U news has been shot silent with the MacNamee talk and music added.

Par Organizing Over U. S. For Commercial Film Trade

A concerted drive for contracts for the U. S. to extend to commercial talkers is being inaugurated by Par through Paramount Business Pictures, subsidiary formed for the purpose. The department is under the jurisdiction of Emanuel Cohen, head of Paramount News, with Francis Lawton, Jr., commercial picture man in the field for some time, in direct charge.

A staff to cover the entire country has been organized, with key city representatives to go after commercial accounts in their territories.

Harold Flavin and Roy Scott as special representatives, contacting business organizations.

6,173 Extras Last Week

Hollywood, March 25.

Eight to 900 extras worked every day last week, with placements by Central Casting Bureau totalling 6,173 by Saturday. Monday was lowest, with 574 on sets and Wednesday had the peak of 955 working.

Work was scattered with the biggest mob of the week, 154, working Thursday at Warner's drive-in, on a cafe exterior for "So This Is London." Following day Lloyd Bacon had 146 on a street scene at Warner's.

"White Cargo" Release

"White Cargo," English-made, which recently closed a brief engagement at the Cohan, New York, has been taken over by the Hollywood Pictures Corp. for distribution.

Talk the picture may change its title to "Tondelayo" after the principal femme character.

Judge Thacher Confirmed

Washington, March 25.

Senate has okayed nomination of Thomas D. Thacher, who had handed down the decision throwing out arbitration and the uniform contract of the picture industry, as chief general to succeed Charles Evans Hughes, Jr.

The younger Hughes resigned when his father was named Chief Justice.

Consent to its licensees to take out licenses under the Klangfilm Tobis patents has been given by Radio Photophone. As the result Radio Pictures, it is reported, will doubtless be the second American producer to exhibit talkers in Germany.

Both electrics in New York say the German injunction has their recording and reproducing equipments permanently barred from the country which the Warners have found second wealthiest in returns on the continent since the advent of sound. It also admitted by high electric officials that their status in Germany, particularly Western's, is such that it could not get licenses in that respect. It is stated the same would hardly prove worth while because of price competition with the German machinery after the legal barrier was closed.

For the electric existence in Germany the Warners, it is now gathered officially, have been taxed 12% of their entire receipts. Getting the toll from their own coffers, the Tonic theatre business is now up to American producers as individuals.

Because of this move made by Radio (German electric) the same has been seen as applying to Western's own licensees. In the German matter, through all of the litigation and futile dickering, General, has placed itself in the hands of J. E. Otterson, ERPI head.

The significance of passing the responsibility to licensees is confirmed as an admission that the American, especially Western's, are washed up on the German situation. Radio's notification to licensees just as significantly was sent them at the hands of George E. Quigley, former Western's attorney and now head of Vitaphone, returned from trip overseas.

COLONY TURNED BACK MAY 31 BY U TO MOSS

U's biggest headache in years, the Colony, on Broadway, is being given up on May 31, or in the event of an extension, a month later, with the film house reverting to B. S. Moss, its owner.

Under a five-year lease at around \$5,000 a week rental, U has had an uphill struggle with the first-run and frequently attempted to dispose of the others. In the last weeks at a time, with U undecided, the Colony has been closed periodically for the past two years.

In taking back the house, Moss may use it for the housing of musical comedy or other legit attractions. The stage will be enlarged, Moss having acquired a parcel of land behind the structure for the purpose.

Publix Sets Chi. House On Wacker Dr.; Seats 5,000

Chicago, March 25.

Deal for new Publix house, the Paramount at Wacker drive and State is practically set. Question of financing has held up project, but money appears to be on the way from the Penn Mutual Insurance Company, in which is taking \$1,500,000 mortgage.

Original plan to build two theatres, picture and legit, is out, with only a 5,000-seat picture spot planned under new scheme. Office building also to be built.

Property owned by Ed Waller, Jr., with sale price estimated at \$20,000 a foot.

Goof Characters

Hollywood, March 25.

Jesse Well will produce six comedy features for Columbia, using goof detective characters of Mulligan and Garrity from "The Gorilla."

Ralph Spence, author of that play, will do the stories.

No cast or title for first production.

INDIE FILM MAKERS HELPED BY DECISION

The Thacher decision against arbitration and the uniform contract is benefiting the smaller producer, particularly the Indies. It is claimed. From the smallest producers and distributors up to Tiffany, whose franchisees have increased in number considerably since the arbitration upset arrived, business has improved all along the line.

This is attributable in the main to indie exhibitors who either dislike new contracts or stipulations on the one hand, or fear reprisals from distributors due to the chaos resulting from the outlawing of the Standard Exhibition Contract.

Immediate necessity of large deposits in some cases, with one company having hinted immediately following the Thacher decree that it could even demand full payment on pictures in advance, has thrown a scare into some accounts, with the result they are going to the market for more indie product.

P. A'ing for Sheehan

Harry Riechenbach, p. a., has been engaged by Winnie Sheehan, p. a. and general manager of Fox, to handle the publicity in connection with the suit he instituted Saturday against William Fox, to restrain the latter from putting into effect the Bancamerica banking plan.

The p. a.'s first bit of duty was the handing out of statements for the Monday morning papers on the filing of the suit.

Cartoon in Full Length

Paramount has bought the rights to Percy Crosby's cartoon strips. May work them into a feature length screen story called "Juvies" and produce it in the Long Island studio.

Well's Six for Sono

Los Angeles, March 25.

Jesse Well will produce a six feature talkers for Sono-A.

Production will start April 1, at Ten-A studios.

NATURALS -

2,001 MAKE

SPRING IS HERE

**Hey You Showmen
Here's Your Slant**



When the cats "m-e-o-w"
on the fence at night

SPRING IS HERE



When the (love) doves
tweet-tweet-tweet

SPRING IS HERE



When your sweetie starts cooing—
and the sap starts running

SPRING IS HERE

WITH
LAWRENCE GRAY, ALEXANDER GRAY, BERNICE CLAIRE
LOUISE FAZENDA, FORD STERLING
INEZ COURTNEY, FRANK ALBERTSON, NATALIE MOORHEAD
Adapted from the musical play by Owen Davis, Lorenz Hart, lyricist.
Richard Rogers, composer of the music.
A JOHN FRANCIS DILLON PRODUCTION



FIRST NATIONAL

HAVE THE STUFF THAT

EXPLOITATION ANGLES THEM SURE-FIRE!!

Tell 'Em and Sell 'Em with These

First Hollywood expose since
Vitaphone was invented!

First detailed answer to "How
Can I Get Into The Movies?"

Throws studio gates wide
open and shows ALL!

Tells one of the finest ro-
mances ever screened!

Exposes the secrets of the
stars; their homes, their ren-
dezvous; their night play-
grounds.

It's the story millions read
in fifteen consecutive install-
ments in Liberty Magazine.

SHOW GIRL IN HOLLYWOOD

ALICE WITH
BLANCHE SWEET, JACK MULHALL,
FORD STERLING, JOHN MILJAN
Directed by MERVYN LEROY
Color scenes by Technicolor process

and **VITAPHONE** PICTURES
REG. TRADE MARK
RECORDS ARE MADE OF



"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Publix Back to Old Way in Dallas; No Split Weeks or Extended Runs

Dallas, March 25. Split weeks and extended runs as far as Dallas is concerned are out, Publix has decided. "Discarded in the garbage can of theatrical mistakes," says one of the officials. Consequently all four Publix houses, Palace, Melba, Old Mill, and Arcadia have gone back to pre-Publix schedules, still admitting that Saturday is best opening day. First to fall back was Melba, also first to start shift in opening dates when week grosses were attempted to strengthen by moving up Saturday openings to Friday. Worked fairly until the others went to Friday and Monday openings for new split weeks. Now Melba opens Saturday; Palace, Friday and Old Mill and Arcadia, Thursday. All back on the 7-day policy.

Capitol, operated by Ray Stinnett, next door to Old Mill, was forced to Thursday openings too. Interstate, always playing conservative part of doubtful Tom, let Publix try out its new idea before falling. Finally Saturday openings were shifted to Friday, with no change announced now, but probable that it will again follow Publix to the old custom.

Prices for Publix houses have remained same, Palace 60c, Melba 50, Old Mill 40, Arcadia 35. All straight sound.

Minneapolis Poor

(Continued from page 13)

Fortnight run not so good about \$3,000. First week, \$15,000.

State (Publix) (2,200; 60)—"Roadhouse Nights" (Far). Another picture that drew raves from critics and patrons, but failed to show expected draw. No accounting, unless names of featured players meant nothing and folks have idea about gangster plots. So much better than most of its predecessors and so much of entertainment value, it might have been expected to build through week. Just the contrary. \$9,500.

Orpheum (R-K-O) (2,850; 50)—"Cohens and Kellys in Scotland" (U), vaude, including Henry Santrey and band. Picture and vaudeville, particularly Santrey act, pleased exceptionally. Good night house, but low seats kept gross down. \$12,000. Fair.

Seventh Street (R-K-O) (1,500; 25-50)—"Second Wife" (Radio). This house and picture never had ghost of chance in face of tough opposition. About \$2,500. Fluffy.

Reclining in purr of comedy response from 50c to 25c. nights didn't help much, apparently.

Patentes (Patentes) (1,600; 25-50)—"Melody Man" and vaude. Show gave satisfaction, but no particular pull. \$5,000.

Lyric (Publix) (1,300; 40)—"They Learned About Women" (M-G-M). Corking little picture, good response. \$3,200. Bad.

Aster (Publix) (900; 35)—"Evidence" (W-B). Good enough picture, but business off. \$2,200.

Grand (Publix) (1,000; 35)—"Chasing Rainbows" (M-G-M), 1st half; "General Crack" (W-B), 2d half. Second loop runs. \$2,500. Satisfactory.

Balto Grosses

(Continued from page 13)

"Second Wife" (1,572; 25-60). New pop. scale helping T. b. o. Hold over week for this one and satisfactory. \$6,000.

Patentes (Lowe, U.A.)—"Anna Christie" (1,200; 25-35). Not up to expectations, after great showing at Stanley; Day-Week picture, and at uptown Parkway. This house, as usual, not in step with b. o. of uptown house. (Fair at U.A.).

Parkway—"Parkway" (1,000; 25-35). Satisfactory. Mats good and nights average. Fine week, best in many; \$4,600.

New—(M Mechanic) "Let's Go Fishing" (1,500; 25-35). Good picture, and with stiff competition affected b. o. Satisfactory only at \$9,000.

Buffalo's Sure-Seater Folds

Buffalo, March 25. Buffalo Little Theatre (Art Cinema) folded up last week. Several judgments have appeared recently against the outfit.

Wising Amateurs

Los Angeles, March 25. One reel silent dealing with the trials of a cameraman while photographing a production, is being made by Jack Rose, Tiffany cameraman, for Eastman Kodak.

Picture will later be reduced to 16mm and used for education of amateur lens holders.

RUN FILMS IN PHILA. FALL DOWN IN BUNCHES

Philadelphia, March 25. In almost every case hold-over pictures dropped off sharply last week. Even the new ones did not fare very smartly, with the Lenten slump and lack of box-office names.

"Song of My Heart" reopened the Fox-Locust theatre Thursday night and won good notices. Advance work gave the McCormack picture an opening but Philly may shy at \$150.

Mastbaum catapulted from \$7,000 week before to \$42,000 with "The Girl Said No" on the screen. Latter figure is not bad, about the theatre's fall average.

"Men Without Women," recently at the Locust, did not hold up in its first pop engagement as well as "Sunshine," and some of the other Locust first-showings. Not more than \$25,500 and picture taken out Saturday after last week.

"General Crack" at the Stanley after previously attaining a nice first pop engagement, as well as "Lucky," and some of the other Locust first-showings. Not more than \$25,500 and picture taken out Saturday after last week.

Boyd surprised with \$18,000 for 3d and last week, and Mastbaum dropped from \$33,000 to \$20,000 in second week.

Erlanger also had a bad week with "Evil in a Framed," estimated at \$16,000.

Estimates for Last Week

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Ufa-8—"Liste" (Publix-U.A.)—"Vagabond King" (Par) (1,700; 75-81). Broke record first week, and held excellent pace 2d week, dropping only five cents to \$23,400.

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Indianapolis, March 25. New 3,000-seater to be built here by the Indianapolis Insurance company will be leased upon completion by R-K-O. Latter is said to have a combination vaudeville policy in mind for the new theatre.

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Chicago firm of architects has submitted plans.

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ANOTHER CO. FOR INDIE FRANCHISES—CURIOSITY

Allied States (Indies) is dickering with another film company along the franchise lines it consummated with Tiffany, and almost with Radio Pictures. Leaders have been instructed to arrive here the last part of this month and sit in with Abram Myers.

Titanics are curious and so is the Hays office as to the identity of the company.

Tiffany is also worrying about rentals when "Journey's End" gets out in the sticks, since it is the heaviest franchiser in the field.

7th St., Minn., R-K-O Cuts Scale 2d Time; Terrible Biz

Minneapolis, March 25. R-K-O 7th Street has made its second reduction in prices in two weeks, cutting the scale on its lower floor seats from 50c to 40c at nights and slicing the matinee from 30c to 25c. A week ago it reduced balcony at nights to 25c. Previously charged 50c over the entire house after 6:30 p. m.

A straight film policy sans orchestra or stage entertainment is at the Seventh Street. Business has been terrible. It was bad before the house abandoned pop vaude at the time the other R-K-O theatre here, Orpheum, returned to a vaude-film policy, but it has been even worse since the inauguration of straight pictures.

With Pantages using a musical tab stock in place of vaude, the Orpheum now has a monopoly here on the latter form of entertainment. The house has had few profitable weeks during the present season and has been going into the red consistently during recent weeks.

Boyd surprised with \$18,000 for 3d and last week, and Mastbaum dropped from \$33,000 to \$20,000 in second week.

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N. W. Exhibs Advised by Steffes to Live Up to Distributors' Contracts

Precept

Detroit, March 25. W. B. Butterfield is making a showman out of his brother-in-law, Herbert J. Daley.

With that objective he has placed him as manager of the Butterfield house in Lansing, Mich., sending him off from the home office here with much precept and advice under three headings:

1. Work and study the theatre business.
2. Be interested in every phase of the business.
3. Read "Variety" every week.

"SARAH" TO \$30,200. EASY BUFFALO LEAD

Buffalo, March 25. (Drop Pop, 500,000)

Weather: Cold

Grosses held to high levels last week, evenly distributed. One of the best weeks in some time.

Lenton decline nowhere in evidence.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Sarah and Son" (Far). "Tip Toppers Revue" on stage. Soft picture finding wide appeal with the women. Steady at \$30,200.

Century (Publix) (3,400; 25-40-60)—"The Great King" (Far) (2d week). Light 2d week. \$1 top too much. Off over \$10,000 from opening week's figure.

Hip (Publix) (2,400; 40-60)—"Slightly Scarlet" (Far). Vaude. Little better than preceding week.

Great Lakes (Fox) (3,400; 25-35-50)—"J. J. Sings" (M-G-M). Redeemed by Tibbett's voice. Good at \$17,000.

Lafayette (Ind) (3,400; 40-60)—"Cohens and Kellys in Scotland" (U). "Jazz Temple Idies" (F. & M.). Good picture. Fine start and held up. \$16,000.

Chi. Biz Off

(Continued from page 13)

house Nights" (Far) stage show (4,000; 50-55). Ted Lewis held down stage assignment. House did well, but not as big as expected. \$50,400.

Vivian's (Publix-B & K)—"Sally" (FN) (1,855; 50-55). Worst first week in months. Picture will leave any day to be replaced by "Rogues Song" (M-G). Floor at \$24,000.

Oriental (Publix-B & K)—"Ship From Shanghai" (U). Under average (3,200; 50-55). House in hole again. Chronic black sheep of B & K circuit. Work at \$25,000; too close to overhead.

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N. W. Exhibs Advised by Steffes to Live Up to Distributors' Contracts

Minneapolis, March 25. W. A. Steffes, president of the Northwest Theatre Owners' Association, has sent out an article to members of his organization stressing the necessity on exhibitors' part in living up to their contracts with distributors, despite Justice Thacher's decree declaring arbitration illegal.

At a special meeting of the local Film Board of Trade, attended by all branch managers and salesmen, the Steffes action was hailed as "the most constructive thing that has come out of the exhibitors' organization in the last year."

The impression has been gained by many exhibitors throughout the Northwest, it was stated, that the Thacher decree relieves them of all past contractual obligations. Some of the salesmen were charged with ethical business practices in promoting this idea in the exhibitors' minds in their efforts to sell new product.

Branch managers directed salesmen to explain fully to exhibitors the whole situation, and to point out the exact scope of the Thacher decree which, it is asserted, applies only to the single arbitration clause in the contracts and does not void the entire agreement.

It was hinted that those salesmen found guilty of improper sales methods may face banishment.

"LONE STAR" BIG IN BOSTON, KEITH'S, \$20,70

(Draw Pop, 800,000)

Weather: Fair

Business last week broke no records, but fairly good all along the line, with exhibitors in control.

When the houses haven't something that overcomes this handicap they are liable to a troop tendency in their receipts.

At the Met "Sarah and Son" (Far) did the best business at \$46,400, while State, with "The Rogue Song," was next in line with a gross of \$25,000.

Keith-Memorial with "Second Wife" did \$14,000 for the week, and at Keith-Albee "The Lone Star Ranger" (Fox) closed with \$22,000.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Sarah and Son" (Far). \$46,400.

Keith-Memorial (Radio) (3,400; 50-75)—"Second Wife" (Radio). \$14,000.

Keith-Albee (3,000; 50-60)—"Lone Star Ranger" (Fox). \$22,000.

Loew's State (4,000; 30-40-60)—"The Rogue Song" (M-G-M). \$25,000.

Toronto Grosses

(Continued from page 13)

"Hot for Paris" (3,300; 30-60). New picture and stage policy successful. Put house at top of heap for first time. Closed exceptionally strong; \$16,800.

Loew's—"Chasing Rainbows" (M-G-M) (3,300; 30-60). King-Loew combination hot here; \$14,000. Two large scenes deleted but retracking done so neatly as to deceive fans.

Burnside—"Burnside" (Par). Open air racing stuff well liked. Stage show, too. Starliner here since "Beau Geste" \$13,800.

Uptown—(FP) "Honey" (Par) (3,000; 30-60). Jack Arthur's stage show far better than picture. House thrives on femme draw and Nancy Carroll doesn't have it. Perhaps she makes 'em jealous. Anyway not so much at \$13,600.

Tivoli—(FP) "Great Gabbo" (1,400; 35-75). "Daley's house no longer having everything open. This picture satisfactory but no word at \$11,000. Patronage likes musicals and color.

"Horn" After "Rogue"

"Trader Horn," based on the book, is slated as the next for the Astor, to follow "The Rogue Song." It may, open around Easter.

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BREAKING ALL RECORDS

GAIETY THEATRE N.Y. AT \$2 TOP

TIFFANY'S

MAMBA

FIRST ALL TECHNICOLOR DRAMA

A COLOR-ART PRODUCTION

WITH

JEAN HERSHOLT
ELEANOR BOARDMAN
RALPH FORBES

Recorded
by R C A
Phonophone

"Mamba" smashed all records at the Gaiety for the first two weeks of its run. This picture appeals particularly to women. Matinees at the Gaiety—big. Attendance—mostly women. Evenings—men and women.

The picture, highly praised by New York critics, has a two-fold box-office power. It attracts men because of its romance and the jungle scenes, vividly portrayed in NATURAL COLORS. Women like the tense love situation—Beauty and the Beast—as well as the marvelous Technicolor effects.

"Mamba" is SUPREME for ANY HOUSE, ANYWHERE!



YOU KNOW—

About Tiffany's "Party Girl," "The Lost Zepplin," "Troopers Three." They are sweeping the country. Book them for a clean-up. And then book these Tiffany Winners:

"SUNNY SKIES," featuring Benny Rubin, with Marceline Day, Rex Lease, Greta Granstedt, Marjorie Kane, Wesley Barry. College life, love and songs. Directed by Norman Taurog.

"THE MEDICINE MAN," featuring Jack Benny, Betty Bronson. With Eva Novak and a big cast. Directed by Scott Pembroke.

"SWELLHEAD." The year's swiftest prize fight picture, with James Gleason, Marion Shilling, Johnny Walker, Natalie Kingston. From original story by A. P. Younger. Directed by James Flood.

"THE BORDER ROMANCE." Outdoor, all-talking. With Armida, Don Terry, Marjorie Kane, Wesley Barry. Directed by Richard Thorpe.

AND MANY OTHER BIG ONES TO COME.

The Greatest Screen Drama Of All Time

WORLD PREMIERE
AT THE
GAIETY THEATRE
TUESDAY APRIL 8th.

JOURNEY'S END

DIRECTED
BY
JAMES
WHALE

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.



"THANK YOU"

"I'll Have Another Great Picture Next Week. And Every Week. I've Booked PARAMOUNT. The Cream of Their Product Comes Between Now and August."

APRIL

DENNIS KING "The Vagabond King"
 "YOUNG EAGLES" Buddy Rogers
 "BENSON MURDER CASE" William Powell
 GEORGE BANCROFT "Ladies Love Brutes"
 "THE LIGHT OF WESTERN STARS"
 "PARAMOUNT ON PARADE"

MAY

MAURICE CHEVALIER "The Big Pond"
 "THE TEXAN" Gary Cooper
 "RETURN OF FU MANCHU"
 "YOUNG MAN OF MANHATTAN" 1930's best selling novel
 NANCY CARROLL "Devil's Holiday"
 CLARA BOW "True to the Navy"

JUNE

JACK OAKIE "The Social Lion"
 WILLIAM POWELL "Shadow of the Law"
 "THE BORDER LEGION" Richard Arlen, Jack Holt and Fay Wray
 BUDDY ROGERS musical "Safety in Numbers"
 GEORGE BANCROFT "The Caveman"

JULY

HELEN KANE all-star "Dangerous Nan McGrew"
 GARY COOPER "Civilian Clothes"
 JACK OAKIE "The Sap from Syracuse"
 CLARA BOW
 WILLIAM POWELL

SPECIAL EXTRA ATTRACTION!
 "With Byrd at The South Pole"

PARAMOUNT

NEW SHOW WORLD

Like the Start of a New Season!

Talking Shorts

"THE FAIR DECEIVER"

Song Comedy
7 Mins.
Stanley, New York

Radio

This one will be lucky if getting by the censor boards. Undesired scenes by a girl of the bustle days consumes most of the running time. Though done with comic intent, it might be too rough for pure minds. Where it does pass, it will shape up as fair entertainment. Where they missed was while in taking so much of a chance in the blue, they failed to make it more entertaining.

Sarcastic mind in back of the yarn. Belle of the '90s is saying farewell to three boys who are singing (in harmony) about how beautiful she is. At home, alone, girl sings the same refrain, posing around the boudoir and admiring herself. When she starts to disrobe the lines of the scene match her garment and makeup lifting with comic effect. Phoney hair, prop eyebrows, bustle, hip and breast pads all removed before the camera.

Down to undies, she slips on a nightgown and without showing the change, removes the negligee while under cover of the gown. At the finish, with a pan full of cold cream, hair up in curlers and the curling iron in the chair and the dresser, she's not the gorgeous creature of the song but still singing the song to herself.

Girl, not billed, is a pantomimist and vocalist with ability both ways. Leo Meegan directed. B+.

MICKEY MCGUIRE

"Mickey's Luck"
Kid Comedy
18 Mins.
Globe, New York

Radio

Comparing very favorably with other two-reelers in the Mickey McGuire series done by Larry Darmour, "Mickey's Luck" is worth playing in the better class houses, and particularly where kid comedies are desired. Where others click, this one does not fall.

A lot of detail and work has gone into the short. McGuire is the chief of the kid's fire department, complete in every particular down to the hook and ladder equipment. Mistaking steam from a boiling vat in a pet shop as a fire while the whole town is at a real firemen's celebration, the kids go to the rescue in a most destructive manner. McGuire is the one who gets his car and scares colored trio rehearsing an act almost to death.

Many other incidental bits have been worked into the short, including a near-accident to the makeshift fire engine. Written around faithful use of one of the fire wagons stuck dead on the railroad tracks and McGuire's drunk and out of his wits, talking more slowly. A highlight of "Mickey's Luck" is the quartet number he does with three of his fire-eater henchmen.

Recording and photography excellent. Char.

"SISTER JIM"

"Sister's Pest"
Comedy
20 Mins.
Stanley, New York

Universal

Sunny Jim, the two-reeler kid star, in another of the comedy series and just as good as the rest. Whether they intended it to be so or not, any old kid seems to fit this job, as shown by the fact that they haven't been too careful up to now to pick out the most suitable kid and all, and as directed through the works by Harold Beaudine, keeps you interested all the way.

Kid makes it interesting for adults with his cuteness and handling of lines. For audience kids, a natural. He apparently follows no instructions and is either directed from the side or has been rightly taught never to look at the camera and hesitate.

"Sister's Pest" has him peeing around the house during the first half and then causing the arrest of two bandits at a picnic. Adult support is fine.

B+.

"THE DRESDEN DOLL"

Novelty
20 Mins.
Rivoli, New York

A dignified singing and dancing bit of originality that will please all audiences especially the high class.

Directed by Frank Cambria it features several teams including that of Morley and Dorothy. Acted by a Chinese troupe, a china closet with life performers first appearing in miniature and then rippling out to full size. Full size set used throughout greater running time.

Good music team, with china breaking accompaniment, especially good. Wally.

"BELL OF THE NIGHT"

Comedy
20 Mins.
Rivoli, New York

Fast moving two-reeler with a snappy song and river night boat locale. Written around faithful use of one of the fire wagons stuck dead on the railroad tracks and McGuire's drunk and out of his wits, talking more slowly. A highlight of "Mickey's Luck" is the quartet number he does with three of his fire-eater henchmen.

Recording and photography excellent. Char.

Ship's bell, sounded by the captain brings an unusually satisfying and complete end. Final song is titled "Better Be Good to Me." Happy lyric is accentuated by several versions. Wally.

"THE FELINE FIGHTER"

Rice Sportlight
9 Mins.
Globe, New York

This is one of the most unique of the short film sportlights ever produced. It is a wildcat hunt in detail from the start to the capture which besides holding the interest throughout is a picture of a cat that can really be called "different." Photographed in country where wildcats are numerous, the hunt, with a pack of dogs and the men on horseback, starts for a feline that has just killed a turkey. Any sympathy for the cat is soon squashed as he is trailed and brutally killed by the dogs is removed in opening shots.

Highly interesting and well done, which the wildcat stands off the pack of hounds until one finally finds the opening for the animal's throat. Animal societies may protest, but with most States paying a bounty for wildcats, they shouldn't. This is explained in the picture to divert any friendliness engendered by feline pussies.

Atmospherically as different as most Sportlights as it is in material. Char.

"LAND OF ST. PATRICK"

Truoglobe
8 Mins.
Cameo, New York

This short was made by Emmet Moore, who recently conducted a series of lectures with pictures taken of numerous foreign countries, in Carnegie Hall. Ireland was omitted from the lecture.

Only disc music accompanies the projection, no dialog whatsoever, except for a moment during which a male's voice sings one line from "The Merry Macaroni."

As usual with these type of pictures, this one touches upon all figures and places which are legendary either from a historical or religious standpoint. For the main part it is uninteresting, especially when showing the "Irish" and Ireland's two main cities, Dublin and Cork.

It would have been much more interesting had it stuck to landscape views of the beautiful open country which old Erin is recognized for. When it comes to Ireland, it unfolds countryside scenes, it held some appeal.

Probably edited from library stuff.

Miniature Reviews

"Hold Everything" (WB). Pip laugh picture. Probably the best comedy Warners has released to date. Love interest is secondary to the comedy of Joe E. Brown and Winnie Lightner. Pictures will undoubtedly "make" Brown and make money for everybody everywhere.

"Lummox" (U.A.). While this is a picture of the servant girl, it falls short in many respects. The theme is predominated by a kitchen drabness and the adaptation of the Hurst story is weak in spots, most conspicuous. In general entertainment value, considering the variety of action provided by an episodic continuity, production may garner fairly at the average box office.

"Young Eagles" (Par). Pinstriped version of "Wings." Fairly good melodrama. Comedy production almost square ally plot.

"Lovin' the Ladies" (Radio). Clean, sophisticated light comedy that makes a pleasing production. Good acting, very good work. General comedy value makes up for faults existing.

"Wide Open" (Warners). Edw. Everett Ross and his regulars put a little better and this one is above his average. Some of the lines are a little too suggestive, but Patsy Ruth Miller and the rest of the screen should adjust these with those censors. Should please audience of any intelligence in light entertaining way.

"Back From Shanghai" (Parthenon). Silent only for small-ent of grinds. Hack story, poor direction and acting, comparing with mediocre indie product of pre-talker days.

"A TIGHT SQUEEZE"

Comedy
22 Mins.
125th St. (V-P)

One of the series made by the late George Le Maire, Daniel Kusell wrote the story but the way it is presented it is more on the order of a comedy. Not for deluxe. Recording and photography rates.

Le Maire also participated in the acting. Others included Jimmy Conlin (Conlin and Glass), Evelyn Knapp and girl, who gets no cast in the picture. In the show, as Alfreda Brown. Le Maire does the straight and Conlin the comedy. The girls are atmosphere.

Funny plot is opening: short reminiscence of the Conlin and Glass turn, "Whoo," but has nothing to do with the picture and was ambling up street with entire neighborhood shouting "whoo" for no real reason. After that it's sort of tame. Two boys go out to make two games in the park. Shift to dining room with the two birds come in and the girls out of the square meal. Meantime tailor is after the two boys for not paying for the suits. Raid occurs and tailor gets picked for possessing bootleg planted on him by Conlin.

"SHIPMATES"

With Lupino Lane
Comedy
16 Mins.
Loew's New York

Ultra slapstick of a type seldom seen since silent became obsolete. With hoke, can't miss. Though the stars are old, they probably won't be recognized, due to their being redressed. In this the director, the picture appears to be about a battleship, with Lupino Lane as a goofy sailor.

Lane has a broad scope from which to draw laughs and comes through with his usual burlesque performance. Beside which there is one bit in which he does a neat comedy dance, which is no surprise after seeing him in Par's "Love Parade."

Winds up with that reliable comedy device, pick throwing.

Edward J. Montagne, a year at Paramount as scenario editor-in-chief and supervising producer, another year in the same berth. James Gleason is back on the Paramount under a term contract to act and write. First part in "Big Victory."

J. Carroll Brown, Sidney Blackmer, Conway Dooley, Fred Vossell, "Devil's Playground," E.N. Title of "At Ray" changed to "Road to Nowhere."

James Donlan, "The Fall Guy," Harry Allen, "The Dawn Patrol," P.N.

John Collier, "Sweet Kitty Bellaire," W.B.

HOLD EVERYTHING

(ALL DIALOG, WITH SONGS)

Hollywood, March 21, 1932. Warner Brothers production and release. Starring Joe E. Brown, Winnie Lightner. Adapted from stage story of same name by John G. Brown and John McGowan. Directed by Roy Del Ruth. Cast includes: Joe E. Brown, Winnie Lightner, John G. Brown, John McGowan, George LaVerne, George Carpenter, Sally O'Neill, Edmund Breese, Nance Marlowe, Dorothy Revue.

Probably the best comedy picture Warners has turned out since talkies came in. Certainly the best musical comedy for laughs to date. Picture is a program pushover for money across the country and will likely develop holdover in many a spot. This is the feature the execs have picked to open the new Warners' Hollywood on Broadway.

Studio to played with this one in making the love story secondary to the comedy duo, Joe Brown and Winnie Lightner. Georges Carpentier and Sally O'Neill are but incidental as revealed by the final print.

Picture adopts what can be called a farce slant at the start and never lets go. Consequently there's something going all the time, and it's mostly Brown. Production manner heavy and good looking; photography and recording assuredly standard, and, in line with the "loud" screen epidemic of here since Tibbett, the federal censors have been taking a chance on the lighter pipes. They're plenty strong, but apparently it's not too hard on the ears except perhaps during the light (ring) sequences next to closing.

And the best point of the picture is Brown. On the strength of this effort he of the wide grin grabbed himself a long and steady contract with Warners. Which should make it an event for Bert Sharrer. The latter has now made two people out of him and Brown. What the latter's work in this film is going to do to Lahr when he goes on the road with his show is a big problem.

—for Lahr. Brown is doing everything Lahr did in the same show thing "Gong, Gong, Gong," voice infectious and Brown's voice. Brown must have seen "Hold Everything" on the stage 18 times. It's as minutely as he screens here.

No doubt at all that this release will be a big hit. It's all public here and abroad. It's one of those things he'll be remembered for—favorably by the public. What the New York critics and the Times Square bunch may say about him should prove interesting. But it's not the picture that's the problem while Brown has established himself for the present and can chuckle.

Warners has got a sweet picture. Brown is plenty funny and the public will think Lahr is doing a Brown impersonation. Brown has a chance to make this picture, too. There are those who can and will contend that Lahr is not the originator of what we now call "The Square Bunch" may say about him should prove interesting. But it's not the picture that's the problem while Brown has established himself for the present and can chuckle.

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Inside Stuff—Pictures

Official cognizance of economic depression existent in certain sections of the country by Public Affairs is noted in a recent communication sent by A. M. Rotberg, general director of advertising for the chain, to his field aids urging them to stress "lowest admission prices" in their advertising copy. Practical demonstration of the phrase in the copy is urged. Idea back of this is that while a buck or two may not look too big to the guy who wants to spend or who has it to spend, proportionately the dollar or slot bits look immeasurably lighter to the customer who has to budget his entertainment dough. And there are more of the latter kind than the former.

Just advertising the admission price as 75c might scare away a potential customer is the theory while if it was carried with "lowest admission prices" the idea looks more inviting. It would attract.

Evidence of the feasibility of this plan, according to inside info, is gathered from the Criterion, Broadway. Higher priced seats selling at \$2.50 are easy to put across but it's the buck seats that give trouble. The axiom from this being inferred by the chain executives that people who have money to spend want the best but the others must be conked.

Radio nearly lost its wide film process and Spoor, the inventor who has spent a huge private fortune in experiments, nearly lost another prospect for its release because of what Radiolites now attribute to "temperament."

The inventor has had many a battle with the electric over dimension. Unknown to him, it is understood, Radiolite's engineers sat down with Paramount's and decided upon 65 millimeters.

Spoor, who has advocated a picture almost as high as its width, became incensed when he learned recently that Radiolite's stock chamber was to produce the film in proportions that would fit the average theatre's proscenium dimensions. The flare that came up is now responsible for the real delay in Radio Pictures making its first giant affair.

In the past week the inventor has been captured by Titan sales talks with the result that new equipment is on its way to the Coast and Spoor has resumed work on the first 10 projections designed for fulfillment of his experiment.

It will be another three months and quite likely more than that, Radio officials concede, before the company will have a Spoor picture to show the world.

Not a single film reviewer on the New York dailies squawked about Hays idea for a picture college. This was considered amazing, even in the Hays office. What was still a greater surprise to Haystites was that one critic actually called up and asked to be enrolled when the university opens here.

Out on the Coast, according to reports reaching here, the second class met with great success under the tutelage of William De Mille. The transition of picture technique from silent to sound was touched upon and the statement was made that producers have been dependent upon "sheer audience reactions" in solving this problem. And the sound angle introduced a new set of questions and problems to the 150 female previewers who are in the Hollywood class, although it is understood that the Hays intent is to make the New York college decidedly co-ed.

"Ltd." after the names of recently formed California corporations indicates that stockholders are advantageously aware of it and are still filing papers of incorporation in which stockholders are responsible in proportion to their stock. The last State Legislature authorized liability relief to California stockholders by the same move acting to keep the bulk of corporation business at home.

So little publicity has been given the new state measure that the majority of Coast attorneys are advantageously aware of it and are still filing papers of incorporation in which stockholders are responsible in proportion to their stock. The last State Legislature authorized liability relief to California stockholders by the same move acting to keep the bulk of corporation business at home.

A reliable report states that J. J. Raskob has acquired within recent months 300,000 shares of Warner Brothers common stock. This block buy is said to have been from one group of Warner holders. Price reported is around \$10 a share. That amounts to \$3,000,000.

Raskob's representative, the Duntons, and indirectly that goes into the Morgan banking end. A story that General Motors was interested in the Raskob purchase, through his former connection with General Motors, is said to be altogether in error.

Par's "Vagabond King" at the \$10 scale in the Public houses looks good the first week from all reports but starts to slide the second week. Biggest discrepancy between the two weeks is reported from Rochester, N. Y. At the Eastman there the screen opera did \$27,000 the first week and \$7,000 the second.

It is said that in other than Public houses the \$1 top scale is not installed upon the exhibitor objects. Where the \$1 top goes on, it means an increase of scale between what ever is the prevailing price and that dollar.

Picture people are watching "The King" and "Rogue Song" to see how the film public takes to this simple style of talking. It started with "Rio Rita," although "The Desert Song" had previously been placed on the screaming screen.

R-K-O is reported dicker with Universal for a national tie-up with that producer for the R-K-O chain. R-K-O has a Columbia franchise, and is resolute in Mexico unless it uses the East production. Only indie producer apparently absent from the R-K-O supply list is Tiffany.

R-K-O has its own picture producer in Radio Pictures. This brings out the indie lay out in film product at present against the large chain-producers with their interlocking of franchises, which sends indie exhibitors to indie producers.

In the News From the Dailies (rewrites of stories in dailies) section in Variety, March 5, a five-line item was printed from Hollywood which stated that the Nils Asther-Vivian Duncan romance seems to be off any day. Asther, just back from Mexico, had let it be known he was all for a girl he had met in Mexico City.

A wire from Detroit from Asther requests a denial of the Asther-Duncan split; that he (Asther) had no plans for retiring from the screen nor to take up with the Asther-Duncan vacation trip to study the Mexican art. His wire also emphatically denied any Mexican heart affair.

One curious showman said he would like to get statistics on the many meetings or conferences in picture executive headquarters, to discover how much time weekly is devoted to them. His theory seemed to be that these conferences, always during working hours, tended to hinder the ordinary course of business, and might be substituted for by memos or night gatherings.

One meeting it is said wasted two hours over an argument about a talking short.

Stage juvenile from New York currently at a Coast studio is practically playing as an extra until the expiration of his original contract. Unable to make the grade in the eyes of executives on his first two films, the agreement in writing couldn't be laughed off; hence the small bit assignments.

Youngster deemed himself pretty important around the lot and at least became a vital milestone in the careers of three directors who were let

Mgrs. Hearing Tests

A chain or so has concluded that it will be advisable to hold hearing tests for all managers.

That has been decided upon since it became apparent that many house managers adjudged and ordered sound volume in their theatres according to how the sound struck upon their hearing.

If hard or acute of hearing, manager directed accordingly. That has been the cause it is claimed of many of the complaints against sound in theatres of the abnormal hearing local men.

"SHOW GIRL" IN TWO HOUSES IN PTSBG. EASTER

Pittsburgh, March 25.

First National's "Show Girl in Hollywood" will play two houses simultaneously here Easter week. Stanley and Enright. One is downtown and the other in the suburban East Liberty.

Charles Zinfeld of F. N. came to town to make the deal, a most difficult one through local opposition to such a plan. It will probably result in \$7,500 more rental for the week for First National.

Traffic and No Stage Shows Hurt L. A. Downtown—Neighborhoods Win

Col. Sues for Rental of Denver's Unplayed Films

Denver, March 25.

Bi-Metallic Investment Co., operator of the Tabor, has been sued in Federal district court by Columbia for \$12,500. It is claimed due for rental on 15 Col films contracted for in 1929 and not played.

The minimum rental for each film was \$850 and 50% of the gross over \$4,800 on a seven-day run.

Technicolor Cartoon Short As "King of Jazz" Opening

Universal City, March 25.

First Technicolor animated cartoon was made here this week by Walter Lantz, originator of the Oswald cartoon.

Short will be used by Universal as an introductory sketch in "King of Jazz." It shows Paul Whiteman being crowned King of Jazz in the African jungles.

Los Angeles, March 25.

That the neighborhood picture houses here are cutting in on downtown traffic from shows of equal value at less money is evoking much comment among local showmen. They say the straight licensing police downtown are responsible. Where the downtown houses get from 65c to 75c admission, neighborhoods may see the same picture a couple of weeks later for 35c to 50c top and avoid the downtown congested traffic-parking annoyance.

Opinion has it there is no longer any added inducement held out downtown since dropping of stage shows. But one presentation house left downtown, Loew's State, later going into the neighborhoods.

N. O. Colored House

New Orleans, March 25.

Crescent is reopening April 15 as an all colored house with talkers. It is now being wired, and Crescent formerly played Loew's vaude.

This city has no theatre for the blacks only. There was talk that that policy might be tried with the RKO Palace when stock burlesque recently died there. It was just talk.

Picture Possibilities

"I Want My Wife"—Unfavorable

"I WANT MY WIFE" (Farce, Murray Phillips, Liberty). Nothing to indicate any meat for picture usage. *Idee.*

"Penny Arcade"—Favorable

"PENNY ARCADE" (Comedy Drama, William Keighley and W. P. Tanner, Fulton). Involving racketeering, love, murder, melodrama and romance, besides some atmosphere that pictures might elaborate on. Ought to be adaptable to screen with all the cussing easily removed. Rest of material, such as it feared could be switched around without trouble. Shouldn't involve much cost as a talker. *Char.*

"Any Man's Town"—Unfavorable

"ANY MAN'S TOWN" (Comedy Drama, George Jessel, Ritz). Depending on its bright dialog, wisecracks and even lowdown cussing, besides atmosphere and cast for whatever success it may have on the stage, play would be difficult to do in pictures without loss of its appeal. Is an interesting canvas of a lunch wagon and its characters rather than as a play, with a strong plot although there are murders, some love interest and racketeering in drama. *Char.*

"Blue Ghost"—Unfavorable

"BLUE GHOST" (Comedy-Melo; Jimmie Cooper, Forrest). Vague for the travestied mystery that is about over. This would have been possible as slap-stick three, or four years ago. Not now. *Rush.*

"Love, Honor and Betray"—Unfavorable

"LOVE, HONOR AND BETRAY" (Comedy, A. H. Woods, Eltinge). From the French of grand scenes and general topic give no indication it is screen candidate. *Idee.*

"A Month in the Country"—Unfavorable

"A MONTH IN THE COUNTRY" (Comedy, Theresia Guild, Guild). Comedy from the Russian. Whether there are picture rights, not certain but wouldn't mean much if available. Story is a timid domestic triangle within the home of wealthy landowner. *Idee.*

out because of him. Studio just wouldn't believe what it saw on the screen and blamed the directors, but finally found out the real reason. However, the directing trio has migrated elsewhere and the juvenile is merely marking time until payoff day.

With the juncture of the hyphenated Paramount-Public as the new title for Paramount-Famous-Lasky, it is said there may be an adjustment in that joined organization over any percentages now received by executives on the net profit of either.

The matter of payment for services in any show concern of a salary and any percentage comes up for discussion among the inside show people. There are arguments pro and con about it.

Six months ago all writers at First National Coast studios were ordered to be at their desks 8 a. m. Some of the scribblers, loving their slumber, decided they couldn't beat the order by eating their breakfast at the studio restaurant after they had checked in at nine.

Result was that the restaurant was filled with writers from nine until 10. Now comes an order that writers must not be served in the restaurant after 9 a. m.

"Mamba" means crocodile in the Swahili language. This is the same tongue that uses "Simba" for lion.

"It is the language of only one tribe, but this tribe is now distributed over a large area of equatorial Africa. It is so universally used that you seldom come upon a village of any size where at least one native does not understand and speak it."

This is an excerpt from "Roaring Dusk," by Eugene de Bogory, who crossed Africa on a motor cycle without a guide and accompanied by his 14-year-old son, Jack Corbett dug it up. "Mamba" is the Tiffany talker about a tough hombre in East Africa.

What Universal is going to do in May, when it starts production on its new schedule, is an enigma to every one except John S. Robinson. Robinson, in a contractual way, has been advised that he has been retained. The inside is that Leammie (the important one) so liked his work on a French picture that he is keeping him on.

When an office executive for a middlewestern Public subsidiary received forwarded complaints from actors that aprons on some of the

(Continued on page 61)

COAST NOTES

A. Leslie Pierce, direct "The Fall Guy," Radio.
Garrett Port, U. scenario staff, Carmelita Geraghty, "What Men Want," U.
Bobby Agnew, "Man Crazy," F. N.

Robert Montgomery, "Blushing Bride," F. N.
Josef Swickard, Greta Garstadt, Fritz Feld, U. short, directed by C. C. Menzies.
Douglas Fairbanks, Jr., "Dawn Patrol," F. N.

Bruce Covington, "Dixiana," Radio.
William Boyd (stage), "The Spotters," Fox.
Thelma Todd, "Follow Through," Par.

Sally Eilers, "Let Us Be Gay," M-G.
Matthew Betz, "The Big House," M-G.
George Irving, "City of Silent Men," Par.

E. H. Robinson, Leo Morris, Ira Reed and Frank Tommy, stunt flyers, "Dawn Patrol," F. N.
Chief Caulpaican, "Whoopee," U.

Alan Roscoe, "The Fall Guy," Radio.
James Rennie and Harry Bannister, "Gloria of the Great West," F. N.
Laura Lee, "Top Speed," F. N.

Earl Snell, "Hot Coppers," Tiffany.
James Hall, "Peculiar W. B. Edwards Davis, "Mme. Stan," M-G.
George Bickel, "Fame," W.B.

Lloyd Hughes, "Moby Dick," W.B.
Maude Fulton to W.B. to write originals.
Matt Taylor, F.N. writing staff.
Tyronne Power, "Oregon Trail," Fox.

Milton Sills, "Sea Wolf," Fox.
Marguerite Churchill, "Fatal Wedding," Fox.
Yola d'Arvil, "Follies 1930," Fox.

Ben Lyon and Harry Langdon, "Come Easy," W.B.
Lillian Kane, "If I Were Alone," Fox.
Nina Quartero, Jean De Briac, Robert Elliott, "Hercules," "Monsieur Le Fox," M-G.

Lucien Littlefield, "Tommy," Radio.
Karl Freund to film special effects in the technicolor sequences for "Bride 66."
Cue for dialog on Spanish version of "The Bad Man," F. N.

Heleen Ware, "Tommy," Radio.
F. N. Pratt and Charles McNaughton, "Common Law," Fox.
Daphne Pollard, "Everybody Welcome," F.N. short.
Marion Byron, untitled picture, F.N.

Robert Elliott, "René," M-G.
Under Montana Sides, "Edmund Breon, "Dawn Patrol," F.N.
Spencer Charters, "Whoopee," F.N.

Charles Judels, "See Naples and Die," W.B.

Dorothy Gulliver, femme lead, "Under Montana Sides," F.N.

Tom Kennedy and Ann Brody, "Fall Guy," Radio.

Rescose Yates, "Billie the Kid," M-G.

O. P. Heggie and Dorothy MacKall, "The Bad Man," F.N.

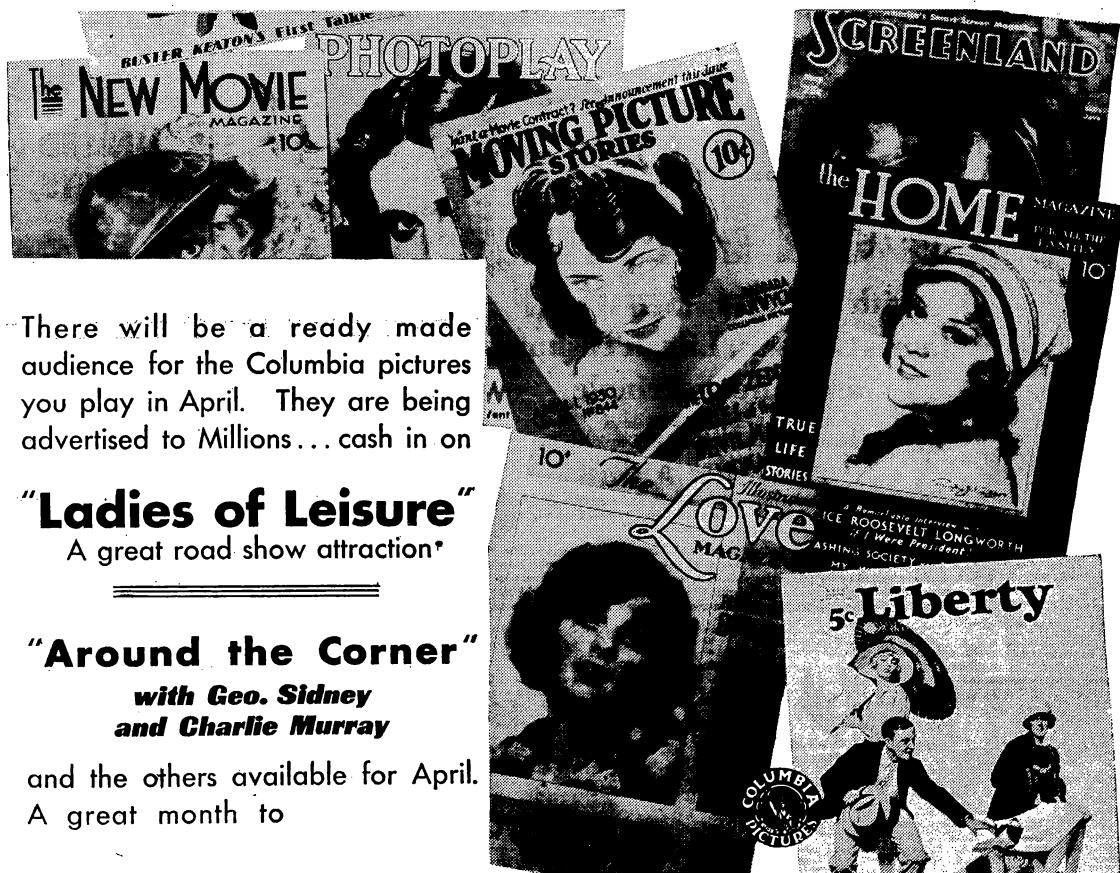
Henry Kolker, "The Fatal Wedding," Fox.

Ethel Wales, "Under Western Skies," F.N.

Ernest Pascal, novelist engaged by Fox to write originals.



NATIONALLY ADVERTISED FOR YOUR PROSPERITY



There will be a ready made audience for the Columbia pictures you play in April. They are being advertised to Millions... cash in on

"Ladies of Leisure"

A great road show attraction*

"Around the Corner"

with **Geo. Sidney**
and **Charlie Murray**

and the others available for April.
A great month to

PROSPER *with* COLUMBIA

The Years' Greatest Contribution To The Screen — The Wonder Picture of A Wonder Age!

Romance, Music, Drama, Song, Laughter and Extravaganza all rolled into one glorious entertainment!

Music by Irving Berlin! Gorgeous scenes in Technicolor! Spectacle that is novel, original, utterly stunning!

You are to see what the New York Daily News calls "The Swellest Single-Talkie to reach Broadway."

Joseph M. Schenck Presents

Harry Richman
in

PUTTIN' ON THE RITZ

with **Joan Bennett**
James Gleason, Lilyan Tashman
and **Aileen Pringle**

Directed by Edward H. Sloman
Written and Produced by John W. Considine, Jr.

And What A Cast!

Bringing for the first time on any screen, Harry Richman, Broadway's favorite entertainer, Star of the "Scandals", Idol of New York night life, whose singing brings audiences to their feet!

The beauty of Joan Bennett, golden-haired, blue-eyed, glamorous! The New York Post said "she is so beautiful that the audience broke into audible spasms every time she walked across the screen."... And no picture ever had such funmakers as Jimmie Gleason and Lilyan Tashman! What a show!—the most gigantic entertainment the screen has ever presented.

IRVING BERLIN

Who wrote the Music & Lyrics
for "Puttin' On The Ritz"

"PUTTIN' ON THE RITZ"—The Stunning Scene That Set All New York Applauding!

NOW

in its

6th

Record Week
at \$2 top

**EARL
CARROLL
THEATRE**
New York City

In its

**2nd
WOW**

week at

**UNITED
ARTISTS,
LOS
ANGELES**

at Popular
Prices

1st

Sensational
Week at
**STANLEY
THEATRE,**
Philadelphia,

**Broke
House
Record**

for
Opening Day

Popular
Prices



News From the Dailies About HOLLYWOOD

Through "Variety" now printing a four-page special bulletin weekly in Hollywood, placed with the regular weekly "Variety" upon arrival Saturday, considerable of that Bulletin's matter of national interest is rewritten into the News of the Dailies below. Accordingly this department has been detached from the usual News of the Dailies page and placed instead in this Picture Department, where it will continue weekly.

Fantagies' new Hollywood theatre opens May 3 instead of April 19. Opening picture indefinite. House has offered Tiffany a guarantee of \$40,000 for "Journey's End." With "Hell's Angels" not going into the Chinese possibility is that this may be the starter.

"Philadelphia" opens at the Vine street, March 30.

Edward Belasco and Homer Curran will produce "Caprice" following "Criminal Code." No house set. Show will be booked in the east.

"The Hero" goes into the Music Box, March 31. Fourth production of the Civic Repertory Theatre.

Recent rains wetted the California foliage so Universal changed its forest ending of "The Storm" to a snow avalanche. Company to shoot this at Sonora in northern California.

Abe Lyman's orchestra will hold over at the Chinese for "Song O' My Heart."

Same day that the RKO issued orders forbidding backstage callers, Madley and Duprey reported \$50 missing from their theatre dressing room.

Universal has tied up with the Del Monte Products on a mutual publicity plug. Fruit company will

feature music from "La Marseillaise" in NBC program. U. will mention Del Monte in its advertising.

Ian MacLaren replaced Boyd Irwin in "A Romantic Young Lady," at the Music Box. Irwin will also play in the film "Madam Satan."

Ray Webb, M-G player now in New York, is expected to become the wife of Rudy Vallee. Miss Webb is the daughter of the Santa Monica, Cal., chief of police.

"Little Show" goes into the Biltmore April 28, produced by John Hill. Nocturnal for Jack Benny to play the Fred Allen part.

Superior court threw out Joe Tanner's suit, alleging malicious arrest, against Jerry Wilson, song writer. Tanner had asked for \$139,000. Litigation followed payment of \$65 to Tanner, as first payment, to write an orchestration of Wilson's song. No orchestration and the arrest followed.

Universal's offer of \$125,000 for the screen rights to "Strictly Dishonorable" turned down by Brock Pemberton.

Triangle Pictures Corp. will not sell any more of its old silents for dialing by other companies. Will produce on their own.

Radio's "Smooth as Satin" changed to "Alias French Gertie," while "Cooking Her Goose" will be released as "The Runaway Bride."

Ann Harding has been loaned by Pathé to First National for lead in "Girl of the Golden West," first intended for Dorothy Mackall.

After clicking in "Ladies of Leisure" for Columbia, it has retained Barbara Stanwyck for three more pictures.

Ben Bard will return to vaude March 28 by playing a week at the State Long Beach, with Bobby Calahan as partner.

Lucille Brown, "Miss Tennessee" of 1928 arrived here this week as a Fox cartoon player.

Colorart Synchronette began production on a series of shorts featuring Creator's band of 60 pieces for Tiffany release.

With seven features now in work, First National will remain on a peak production basis for several weeks.

First National replaced Fred Kohler's three-year contract with a five-year title preparatory to establishing him as a star.

B. P. Fineman, former Paramount production supervisor, moved to M-G in the same capacity on a six months' contract.

Lane Chandler engaged by Sonora Art to costar in series of shorts to be made with "Silver King" as a means of grooming him for stardom in a series of westerns by the company.

Believing her real name will vibrate to better advantage, Fritz Brunnette has abandoned it for Florence Daley.

A new faction of the Wampas, favoring resumption of the annual "Baby Star" frolics, is now holding undercover meetings to formulate a definite plan of procedure.

Charles Kaley for four years by Pathé.

A. Kline released by request from Pathé as staff writer.

"Pathe will do two-reelers featuring Ethel Davis, former show girl.

Metro to make Spanish version of the Victor Herbert musical, "Naughty Marietta."

Immigration law compelled Anthony Bushell to leave here for London March 30. He will remain there until he can come back in the July quota. Zeina O'Neal, his wife, will join him abroad.

Grace Moore will be starred in Metro's new film, to be remade as a talker. Ernest Varda adapting.

Picture players in Hollywood in the future will be notified by the Cal Bureau where and which studios may be interested in them.

This was decided at an Academy meeting between casting directors and the adjustment committee of the Academy.

Louis B. Mayer left hurriedly for New York to confer with J. Robert Rubin and Felix Feist regarding production program for 1930-31.

Inspiration's "Eyes of the World" set for production May 1, with Henry King directing.

Irene Mayer, second daughter of Louis B. Mayer, will marry David Seznick, Par exec., in May.

Status of the actors' committee in the Academy has been defined so that it can function in quasi-judicial capacity on complaints either written or verbal. Committee composed of Sam Hardy, chairman; Jean Herscholt, Monte Blue, De Witt Jennings and Mitchell Lewis.

Ralph Ince will direct Spanish version of "The Big Fight," made by James Cruze.

William Wellman, away from Par, will join Warners in May. He will direct remake of "College Widow."

"White Hell," German film being handled by U. here, will be translated into English.

Harry D'Arrast goes east for Par to direct at its Long Island studios.

Universal will probably resume production around May 15, with "Little Buddha," original by Tod Browning.

W. B. scrapped two and a half days' work on "Kitty Bellairs" when jammed up on Technicolor cameras.

Jack Oakie goes to New York for Par, to star in "Sap from Syracuse," at the Long Island studios.

F. N. will remake "The Bad One" with Walter Huston. Story silent in 1927.

Sue Carol borrowed by Radio from Par for femme lead in "Tommy."

William Hill will produce several one-reel dramas at Teat-First will be "The Deserter" with Lucille La Verne.

Reeves Eason will direct Hoot Gibson for the third consecutive time in "Spurs." Eason also writing story and dialogue.

Judith Vossell given five weeks' guarantee by F. N. to play in "The Devil's Playground."

Al Jolson blew to New York for the opening of "Mammy." He returns here immediately after to start his last picture for Warners.

Carlotta King, musical comedy singer, was let out by Metro after costing the studio over \$50,000.

Paramount is spotting voice scouts over the country looking for talent. Par figures on vocal shortage with more than a score of musicals and operettas lined up on its production schedule.

Harry Gerson leaves for the Orient April 27 with white people to film a story with Sumatra and Borneo backgrounds.

Making a round trip to New York in a week by aeroplane, Laurence Stallings is here after signing a contract for the next week with A. B. Woods to write a dramatization of "Farewell to Arms."

Grace Carlyle, former actress, on term writing contract by F. N. after it had bought her original story, "Mother's Cry."

Radio will star Betty Compson in a remake of Rex Beach's "The Silver Horde."

The entire personnel of Universal's "Oswald" cartoon department, including Walter Lantz, William Nolan, Ray Abrams, Lester Kline, Manuel Moreno and Clyde Geronimi, have been given new contracts.

Ruby Porter Brown, wife of Nacio Herb Brown, filed a separate maintenance suit against the song writer. She names Doris Eaton, pictures, as Brown's new "heart." Mrs. Brown asks for \$2,500 a month alimony for the support of herself and their child.

David Butler, objecting to co-direction on "Are You There?" has been replaced by Hamilton McFadden. Former will direct the next DeSylva, Brown & Henderson original.

Andre Cheron at French hospital for treatment of injuries received from automobile accident while en route to Pathe studios.

Joseph P. Kennedy's experiment of shooting dress rehearsal of Gloria Swanson's "What a Widow" in three days as a test is considered successful by the studio. Test

For Publicity

Hollywood, March 25.

Writing a regular scenario and assigned a director for a reception is the latest innovation in Hollywood publicity circles.

Sketch was staged at the Santa Fe station by Fox for DeSylva, Brown and Henderson with a cast of more than 200 players, including a 50-piece orchestra. Trio arrived in a special car to write original for Fox.

Vio Shapiro planned the thing and wrote the script, and David Butler directed.

showed weaknesses which can be eliminated in actual shooting.

Tiffany will remake "Montana Bill," produced several years ago by Phil Goldstone, under title of "Under Montana Skies."

Universal has adjusted its differences with M-G and will produce "East is West." Lupe Velez in lead.

Edward Sloman, directing "Soldiers and Women" for Col, will later go to New York to direct "Sap from Syracuse" for Par.

George Pearson, who has been here producing "Journey's End" for Welch-Pearson of London in collaboration with Tiffany, left here for London, where he will produce in conjunction with Gaumont, "Love, Life and Laughter," a series of W. W. Jacobs comedies.

A group of L. A. physicians headed by Dr. W. W. Jacobs has taken over Rex Wing Productions. Doctors plan a series of two-reelers in color based on Indian legends and also films of surgical operations for professional use.

Universal halted production on "What Women Want," laid off Mary Nolan, starring, for a period of 12 weeks, substituted Pauline Starke in her place and after rescheduling of three days' takes in which Miss Nolan had appeared. Studio says temperance the reason. Star retorted that she has been given a raw deal and will sue. Miss Nolan is reported to be leaving immediately for New York, having left her studio mix-up in the hands of Attorney W. I. Gilbert.

Wm. Farnum returns to the screen after a seven-year layoff in "Madame Du Barry" (U. A.).

Al G. Barnes's circus was granted only a two-day license from the fire commissioner after asking for a seven-day permit. Show opens April 26.

Ina Claire is probably through at Pathé. Studio's indecision may cost it \$75,000, her contract price, if Miss Claire is not given her original agreement to do two pictures. She's only done one so far.

Lobby entertainers starting locally at the Paramount and United Artists theatres. Sammy Carr, banjoist, is working both lobbies.

C. Gardner Sullivan, former scenarist at U, goes to Radio, similarly.

Gilbert Roland, leading man with Norma Talmadge past three years, is with Metro, the lead in "Reno," which Hal Roach is directing. Metro has a five-year option on Roland, subject to call by Miss Talmadge.

Sammy Stept and Bud Green have been promoted to story writers. They are the second F. N.-W. B. song-writing team to be elevated.

Million Dollar grind picture house, starts in a full week vaude policy with six acts March 27. Will book locally.

Arthur St. Claire has joined the Harry Wurtzel Agency. St. Claire was formerly in Par's technical department.

Paul Kohner, foreign production head for U, going to Europe shortly to survey production needs.

Paramount is making room for cast stage writers by starting to trim its present staff of scenarists. First to go are John Farrow and Zoe Akhn. Farry Ivins, stage director, also cut.

Maurice Fleckels, brother-in-law of "Art Leach" has bought the Universal studio's restaurant. Commissary was not profitable to the studio.

John Considine, Jr., is reported engaged to Joan Bennett, after announcement that Carmen Parlane, daughter of the former vaude manager, had broken her engagement to Considine.

Norman Kerry's first talker experience in the remake of "Phantom of the Opera" for Universal, will be

followed by a minor role in "Blushing Brides" for M-G.

After completing a sketch in "Paramount on Parade," Leon Errol was given a one-year contract by Paramount.

George Sidney and Charles Murray will make eight two-reel comedies for Universal's next year's program.

Frank Vincent, head of RKO here, succeeded Fred Miller as president of the Los Angeles Theatre Managers' Ass'n at its annual election. No other change in officers.

Douglas S. Dawson and Norman Sper made a deal with heirs of the Fred Thomson estate for "Silver King." Intend to use the horse in six pictures for Sono-Art.

"All Quiet on Western Front" (U) will follow current "Happy Days" at Carthy Circle.

Alex Aarons as his first for Fox will produce an original starring Beatrice Lillie, following her film, "Are You There?"

Lilith Dusenberry, Hawaiian dancer, received a suspended fine and was placed on one year probation following conviction on a drunken driving charge.

Rosetta and Vivian Duncan filed suit against J. I. Angus, income tax adviser, demanding accounting of \$10,000 alleged paid him in connection with their 1927 and 1929 tax returns. Angus was recently arrested on charge of falsifying tax returns of several picture actors.

Pat Dowling, publicity and sales director for Christie Film Co. the past 11 years, appointed general manager of the Metropolitan Sound Studios industrial picture department.

Allan Whitney, former ward of Wallace Beery, drew a 60-day sentence. (Continued on page 32)

Still Going Strong
4th Consecutive Year

BENNY

MEROFF



MARBRU • PUBLIX • GRANADA
CHICAGO



FRANK A. DUC
(DUKE)

"The Human Nightingale"

Featuring a High Soprano and
Tenor Voice in Fanchon and
Marco's "Coral" Idea.

This Week, Egyptian Theatre,
Hollywood

Thanks to Fanchon & Marco



THE WHOLE INDUSTRY IS TALKING ABOUT UNIVERSAL!

*No. 684 Straight from the Shoulder Talk by Carl Laemmle,
President of the Universal Pictures Corporation*

THE NEWS HAS GOT AROUND THAT UNIVERSAL'S PAUL WHITEMAN PICTURE, "THE KING OF Jazz" is sensational!

THE SMARTEST OF THE BUYERS FOR THE BIG CHAINS ARE TIPPING OFF THEIR FRIENDS THAT Universal's "All Quiet On the Western Front" will astound the world!

THE BEST THEATRES IN THE WORLD ARE RE-ARRANGING THEIR BOOKING TIME TO MAKE PLENTY of room for "Captain of the Guard" and its gorgeous music . . . The flaming romance inspired by "La Marseillaise!"

THE UNPARALLELED HIT MADE BY UNIVERSAL'S GRAHAM McNAMEE TALKING NEWSREEL IS discussed excitedly wherever exhibitors meet!

THE SIGNING OF LUPE VELEZ TO PLAY IN "THE STORM" AND TO REMAIN A UNIVERSAL star thereafter is applauded everywhere!

THE SIGNING OF THE FAMOUS TOD BROWNING TO DIRECT FOR UNIVERSAL IS BIG TIME news for the trade and for the fans!

THE NEVER-ENDING STREAM OF TELEGRAMS, TELLING OF PACKED HOUSES WHEREVER "THE Cohens and Kellys in Scotland" is showing, gives us more advertising than we can find space for!

THE FACT THAT THE SYNCHRONIZED VERSION OF "THE PHANTOM OF THE OPERA" IS MAKING a mint of money for exhibitors is another bit of trade excitement!

THE GROWING STACK OF CONTRACTS FOR "OSWALD, THE LUCKY RABBIT" PROVES THAT it is the most popular cartoon series in the business!

THE UNRESTRAINED RAVING OF THE CRITICS OVER "HELL'S HEROES" IS EQUALLED ONLY BY the favorable reaction of the movie fans!

THE REPEATED HITS MADE EVERYWHERE BY "NIGHT RIDE" ARE ADDING MORE LAURELS TO Universal's name and fame!

THE EXHIBITORS WHO KNOW OF UNIVERSAL'S FUTURE PLANS FOR THE INCOMPARABLE JOHN Boles are begging for a Boles franchise!

THE STORY IN LIBERTY MAGAZINE TO THE EFFECT THAT "MARY NOLAN IS TODAY THE greatest single bet in pictures" has got Universal's friends all hopped up!

THE FORTHCOMING UNIVERSAL PICTURE "CZAR OF BROADWAY" IS STILL ANOTHER PEARL IN our string!

THE SIGNING OF GEORGE SIDNEY AND CHARLIE MURRAY FOR A SERIES OF TWO-REEL comedies is a ten-strike in shorts!

THE ANNOUNCEMENT OF A NEW SERIES OF "LEATHER PUSHERS" IN SOUND HAS BROUGHT a yell of delight!

THE INAUGURATION OF AN ENTIRELY NEW ERA IN SOUND AND COLOR BY UNIVERSAL IS a sensation soon to come!

THE WHOLE INDUSTRY IS TALKING ABOUT UNIVERSAL AND IF YOU HAVEN'T GOT THE FEVER you're miles behind the times!

VARIETY PAINTS SHOW WORLD RED

Radio Wows In With Comedy Smash Sensation

WHEELER AND WOOLSEY ON WINGS OF VOL

Titan Comedians... Greatest Team in the World Top Their Work in "Rio Rita" and Hurl Mighty Bolts of Laughter in Radio's Gorgeous New Extravaganza ..

NOT A REVUE but a Ziegfeldian novelty spectacle with bounding love story . . . sure-fire comedy scenes . . . ravishing girl flashes . . . and gale of brand new song hits. Battle royal of hoke and slapstick. Wheeler and Woolsey leading their royal army of assorted nuts and nit-wits in a sweeping assault on the box-offices of the world . . .

**MAMMOTH TITAN FUN SHOW
ROARING TOWARD THE NATION'S
SCREENS**



THE QUICK

SOLID HOUR OF SUSTAINED LAUGHTER

LSEY SWEEP TO FAME CANIC LAUGHTER . .

RED LETTER
SHOW CLIMAX
OF RADIO'S
RED LETTER
YEAR....



KOOL

SOLID HOUR OF UNRIVALED SPECTACLE

RADIO'S Huge Campaign Breaks Across the Nation . .

48 Mighty Radio Stations in Record-Breaking Broadcast

Mammoth "Cuckoo" Air Plug From Titan Hollywood Studio Night of April 8 . . First Actual Motion Picture Studio Broadcast Stunt on Record . . . And By All Odds Year's Greatest Piece of Salesmanship

April 8, red-ringed on every showman's calendar the country over . . . All America to catch the "Cuckoos" from mikes planted inside Radio's Hollywood Studios with headline stars doing their tricks in gigantic plug. Quick and comprehensive follow-up on national radio chains throughout the campaign. Actual stars of picture used in first broadcast ever to come direct from motion picture studio. Wheeler, Woolsey, Dorothy Lee, June Clyde, Marguerite Padula and Raymond Maurel in their picture roles. Music by Victor Baravallee's Radio Picture Orch. Guest Artists include Bebe Daniels, Richard Dix and Betty Compson.

MUSIC, STUNTS, GAGS AND RADIO IN GIANT DRIVE . . .

Victor Dealers Behind Songs!

Victor called in their tip-top recording aces and laid the hottest numbers of the year in their laps. "Dancing the Devil Away," "I Love You So Much" . . already on discs . . rest to follow . . backed by complete dealer campaign . . .

Answer To The Prayers of 10,000 Showmen Succulent Set-up To Milk Your Territory Of Every Last Jitney in the Grandest Carnival of Honest Fun The Screen Has Ever Known



Behind the Keys

Schenectady, N. Y.
Wedge-way, former legit theatre, reopened here Saturday as a picture house with a wild game film. House is now in unique position of running opposition to State, another in the Farrah chain in this city. Both operated by same company and both attacked through same lobby. Conversion of Wedge-way to pictures leaves city without a legit house.

Scott, N. Y.
Ritz, picture house, owned and operated by Farrah, has closed once again. Frank Larnon, manager, is out. Understood to have been differences with head of corporation, despite fact Larnon's brother-in-law, W. W. Farley, is vice-president and the money man in Farrah. Scott a short time ago voted for Sunday pictures. Election result was said to have been due largely to Larnon's scheming in behalf of Sunday shows.

Moline, Ill.
Palace here was destroyed by fire which broke out at 2 a. m. Friday morning.
Palace, 900 capacity, was one of the leading legit houses in the tri-cities. It has been vacant most of the year since vandals went out, more than five years ago.
Loss estimated to be \$100,000. Owned by union labor bodies in Moline and insured for \$120,000.

Montgomery, Ala.
V. L. Wackler has been appointed city manager for Publix here, succeeding Hoxey C. Farley, who died recently of a throat ailment. Wackler, formerly city manager, was also assistant city manager of Birmingham. Publix has three houses here.

Watska, Ill.
A \$75,000 theatre and stores building, 100x75 feet, with a picture hall on site of the present Commercial hotel, is proposed by a trio of Monmouth business men, William B. Harpole, H. E. Hoag and E. E. Rietz, who have taken 60-day option on the property. It will be fully equipped and have an auditorium seating 533.

Massena, N. Y.
This town will have Sunday films. On the vote last week 761 for to 711 against.

Syracuse, N. Y.
Syracuse's new outdoor theatre, to be erected at the site of the Garden Park, will seat 3,000. Its use during the summer for open air opera is possible.

Syracuse, N. Y.
Savoy is to be remodeled by its owners for commercial purposes.

Oklahoma City.
Another house, seating 3,000, named the Capitol theatre, is being built in Capitol Hill addition to Oklahoma City.

Uniontown, Pa.
Work will start to erect a new Metropolitan theatre at Morgantown, W. Va., owned by the Penn-State Amusement Co. of this city. It was gutted by fire on the afternoon of March 11, just before the opening show, loss estimated at \$50,000.

The fire is believed to have originated from a short circuit in a boiler light and sparks from the boiler fan drew the flames into the auditorium.

Bridgetown, O.
Publix will build a house here seating 1,350.

Wheeling, West Va.
Wheeling's Sunday question still unsolved, after a veto of an ordinance which would have put the blue law issue before the voters.

Mayor-Manager Thomas Y. Beckett said he believed it illegal. Introduced as a measure to ban Sunday shows and sponsored by the Ministerial association, the ordinance was amended in council to provide for a referendum.

Galveston, Tex.
Al Martini, son of A. Martini, owner and general manager of the Martini enterprises here, has been named mgr. Martini is associated with his father and the Martini string of theatres for several years.

San Antonio.
Earl Abel, organist at the Public, Texas, shifted to the Denver theatre, Denver, March 20, to succeed Billy Muth.

Abel is not to be replaced here.

Findlay, O.
Two theatres are in prospect for Findlay. One calls for a 80-room hotel and a 1,200-seat house in combination. Another, announced

by the Lino Corporation, New York, specifies a hotel-theatre structure.

Fox and Publix circuits, locally understood to be behind the respective ventures.

Cincinnati, O.
Central Ohio Theatre Corp., organized with John Seibert, Dayton, president, has taken over lease on theatre being built here, ready this fall.

Waterloo, Ia.
Reported here RKO seeking a site for a theatre.

Bloomington, Ind.
Harry Palmer, former manager of the Starland and Riviera, Anderson, is new city manager here of Publix houses. He replaces Herman Bamberger, shifted to Lexington, Ky. Carlos Massery, former assistant manager to Palmer, now in charge at Anderson.

Chelsea, Mass.
A. T. Donovan has replaced H. R. Claman, resigned, as manager of the Olympia.

Houston.
Al Fourmet, formerly at the Rialto, Denver, is subbing at the Kirby for Holden Swigert, who is ill. Fourmet will open around June temporarily held by M. D. Cohn, manager of the Electric, Joplin, Mo.

West Palm Beach.
Publix has closed the Rialto for the season.

Chicago Heights.
Arthur Showalter, formerly at the Rialto, Denver, is subbing at the Rialto for Holden Swigert, who is ill. Showalter will open around June temporarily held by M. D. Cohn, manager of the Electric, Joplin, Mo.

Bloomington, Ind.
Harris-Grand (Publix) has been closed for renovation.

Hammond, Ind.
Publix-Great States' first house here will open around June. Probably will be named Paramount.

Kankakee, Ill.
Publix-Great States will take over a fourth house here. Theatre is partly constructed and will be finished by Kankakee local backing, which started the project.

Strawberry Point, Ia.
Lyric managed by H. H. Hall, Elkader, Ia., has been obliged to close. Lack of patronage.

Hillsboro, O.
Arrested for operating a picture show Sunday on the complaint of four ministers and members of the W. C. T. U., John T. Evans has filed a \$10,000 damage suit against the group.

Evans was "recently" acquitted of the charge on grounds that the prosecution did not show that he was owner of the theatre.

Wellburg, W. Va.
Brook County grand jury refused to indict Okey Floyd and Glen Floyd, of the Rex theatre in Follansbee, for operating Sundays. The two then were charged with violating the Sunday laws.

Danbury, Conn.
P. J. Martin has succeeded William Evans as manager of the Capitol here.

Dallas.
Publix first loss in its Texas acquisition came when Grand Marshall, Tex., was destroyed by fire. Loss over \$50,000, including new talker equipment. Formerly operated by Cole circuit.

Dayton, O.
Eph Rosen, home office field man for R-K-O, came to Dayton seeking for R-K-O vaude. Victory has been leased for stock and the former Keith house, now in pictures, is not being sought, according to report, so nothing will be done until fall.

Madison, Wis.
Joe Buchner, owner Mr. Horeb picture house, swapped theatre for 30-acre farm with Andrew Horeb today, deal involving \$70,000. House up eight years, managed until recently by J. Harold Rupp, Madison.

Lynchburg, Va.
Publicity and taxation are widely separated functions, a fact apparently recognized by representatives of Paramount-Publix. At the outset of talk about the new house to be erected in Lynchburg it was said the cost would be around \$45,000. Now a building permit has been applied for and the contractors estimate the expenditure at \$150,000, exclusive of furnishings. Work has started on the build-

Retired Exhibs

Hollywood, March 25.
There's enough retired wealthy film exhibitors out here to form a club.

Their favorite pleasure is to take hand-working studio executives aside and confidentially inform them how much money they have socked away.

As these are the boys who used to yelp about high rentals and being ruined by the producers, the studio execs burn plenty.

ing. Or at least, the old car barns occupying the site are being wrecked.

Seattle.
Dave Himmelhoch succeeds Brady Brown as manager of the Coliseum, Tacoma. Brown has been transferred to the Elsinore, Salem, Ore. Jerry Lonswell, replaces H. C. Robertson, manager of the Coliseum, Seattle. Robertson has been transferred to the Fox West Coast Seattle Division office.

Rock Island, Ill.
H. D. Grove, for eight months manager of the Fort theatre (Publix), Rock Island, has been made district manager for the five houses operated by Publix in the Davenport, Iowa, Rock Island and Moline, Ill., area.

Beloit, Wis.
A \$350,000 theatre building, to be started within 60 days under contract for completion Nov. 1, is announced by Lawrence E. Cunningham, local contractor. He refused to give name of chain to which theatre is reported under lease. Building financed by local capital.

Sioux City, Ia.
Ed Masters, recently assistant mgr. of Orpheum, transferred as manager of the Orpheum, St. Paul. Norman Green, former head usher and publicity man, is new asst. at Orpheum here.

St. Charles, Ill.
William Pracht, manager of the Arcade, was robbed of \$150 in his private office by two gunmen. They forced their way into the office shortly before the theatre closed for the night. One obliged Pracht to stand with his face toward the wall and a gun pressed against his neck as the other went through desk and office safe.

Centerville, Ia.
Central States, A. H. Blank, operates about 20 Iowa picture houses in secondary cities, not included in the Blank sale. Blank is about to close with Leo Moore, owner of the Ritz and Majestic, this city, to take over both houses.

Oney, Ill.
By a vote of more than two to one this city defeated attempt to make this a Sunday show town. Special election and the blue Sunday swampers swamped the liberals 1,473 to 655.

Ulcia, N. Y.
Nathan Robbins, operating the Colonial (RKO), has obtained lease on the Richmond at Herkimer, N. Y., and it is also angling for additional houses at Little Falls and elsewhere.

Syracuse, N. Y.
Architects in the employ of the owning corporation have been making a survey of the Wieting opera house (dark, legit), under lease to the Shuberts, with the agreement expiring next August. Recently local parties interested in a garage project measured the theatre.

Chicago.
Managerial changes and switches in R-K-O.

Paul A. Martin, manager of Orpheum, Champaign, Ill., replacing J. Knox Strachan, transferred to St. Paul. Martin is President, replacing Frank Burke.

George W. Gambrell, manager of Majestic, Springfield, and Emil R. French, manager of the 7th Street, Minneapolis, March 29.

Hamilton, Ont.
Famous Players has assumed direct control of the Capitol, Palace (formerly Pantages) and Strand here, owned by Hamilton United Theatres, Ltd., of which Famous Players Canadian Corp. holds majority of stock.

Leonard Bishop, formerly at Hamilton Tivoli, becomes Capitol manager and Robert Knevels to the Tivoli, with George Stroud continuing at the Palace. H. E. Wilton stays at the Strand. Hamilton United capitalization is placed at \$1,385,400.

Press Stunts

New York City.
A few of the new press stunts suggested by H. A. Berg in Oscar Doob's (Loew's) department. Economy stores in New York, 400 in all, displaying 1,000 one-shots weekly.

Typing up their products with Loew's "Spring Carnival." Mack Trucking Company has agreed to transport the 10 Tiny Tots, heftiest chorus line in the New York City theatre, to each theatre during their route, idea being the femmes are too heavy to go any other way. Vim Radio Company will take 26 buses in 20 weeks in the New York "Daily News" advertising its product by showing a different Loew celebrity listening in on their radios in each week's advertisement.

Brooklyn, N. Y.
Momart playing only news reels, short features and educational, is using the two-for-ones. Local merchants give a duct with each purchase. House asks 15-25 admisson.

Akron, O.
Ray C. Brown, manager of the Strand, concocted the idea of food packages as admission to "Sons of the Gods" (P.N.). Tie-up with papers and radio with the Better Film Chapter of the Federation of Women's Clubs the idea caught on.

Estables were converted to the use of the City Family Service, to give the townsfolk Boy Scouts collected the food and the Director of Public Safety made a couple of radio speeches for the campaign with every local newspaper plugging the show and theatre.

Brooklyn, N. Y.
Joe Lee, who manages the R-K-O Orpheum and Greenpoint theatres, Brooklyn, had the Street of Chance (Par) booked in for both houses and rung in an Arnold Rothstein ballyhoo to help biz.

Lee arranged with the Greenpoint "Star" for 50,000 miniature newspapers, called "R-K-O News." He gave 25,000 to each house for free distribution. He engaged a local artist named Miska, who made several sketches which were made into "Who shot Rothstein? Who killed Frankie Yale?" and giving plenty of Broadway Rothstein atmos to the theatres.

Then he had Doc Powers make him a set of wax dummies and placed in a hotel room in the lobby setting, enacting the Rothstein shooting. Joe copied nothing from the Par press book but used his needle in working up an individual ballyhoo.

"Street of Chance" is a Broadway matter story that has a gambler killed as its main thriller.

New York City.
Unexpectedly big business was drawn to the City of New York last week at \$150 week days and \$2 week ends by Tiffany's "Manila." This was accredited to the German population in New York to some extent.

U. A. is selling for 75¢ the German and Yiddish papers in New York, through the picture of East Africa favoring the German idea. A rickshaw street ballyhoo was also effective. It carried a large negro with a palm fan. On top of this an attractive lobby display in the African way, and phonograph playing, out a hot coon tune continuously later the lobby was catching many of the passersby.

Tampa, Fla.
With showing of "Ranchero Nights" here, Harry Weiss, Publix city manager, converted the theatre's lobby into resemblance of readhouse interior. A realistic bar set up and dispensed soft drinks with an aproned bartender.

Novelty idea immediately caught on.

Toledo.
"Hit the Deck" sundae doped out by Ken Benson, asst. mgr. Vita-Temple, for plug at lunch counter in Krésges. Sheet music also pushed for the whole show.

U. A. is using the "Hit the Deck" signs on navy recruiting posters about town.

while for the trouble of slipping them over the bottles.

Syracuse, N. Y.
Managers in charge of local ex-luxers under chain operation are making an aggressive drive for a planation and publicity with a single exception. Warner's Strand. So far it has made no overtures for newspaper news space since local interests surround it.

Minneapolis.
The Minnesota theatre had a new title "Tribune," which is starting a serial story, "Stepping High." Minnesota changed name of its regular "Sky Harbor" unit show to "Stepping High."

Denver.
Denver theatre used illuminated airplane to ballyhoo "The Vagabond King." Letters "VK" on under side of the wings and fireworks from the plane.

Sam Baron, for Famous Musio, has tied up with the Lane Cedar Creek Con. getting the "Tribune" company to purchase thousands of copies of the Famous song "In My Little Hope Chest."

All copies of the song sold to Lane will have a special title page made up connecting the song with Lane.

Syracuse, N. Y.
Harry Long, new manager of Loew's State, formerly was at the State, St. Louis.

Because "Cohens and Kellys in Scotland" reunited George Sidney and Charlie Murray, who did the first in the "Cohen-Kellys" series, U has worked out a legal-looking deal with the "Cohen-Kellys" Partnership to attract the curious.

Nothing on the outside except date of agreement, and space where local theatre can insert anything they want. (Inserting anything in legal terms and even with the real seal and signatures of Sidney, Murray, Vera Gordon and Kate Price, agrees that the picture will live up to a lot of things.)

Chicago.
For "Party Girl" at the RKO Woods this week, the picture produced a two-page tabloid giveaway. Tabloid make-up with plenty of emphasis on the censor board rejection and the injunction.

New York City.
Several shifts in the advertising and publicity lineup of Publix, under the direction of A. M. Botoford, sends Jack Allen, from the Brooklyn Paramount to the Olympia, New Haven; Les Kaufman, from B. & K. in Chicago, to Brooklyn.

Chicago. Gottlieb from Rialto, Broadway, to New York. Paramount. Henry Spiegel from New York, Paramount to Brooklyn Paramount; and Vernon "Bud" Gray from the Met, Boston to Hudson, Broadway.

Eugene Curtis, from New Haven has been promoted to district advertising manager at Springfield, Mass.

First National pro Charlie Elford went strong for advance word on "Spring Is Here" for March 21. Wires were sent all over the country, arriving on the morning of March 21, saying "Good morning, Spring is here!" Flowers and flower pots were generously distributed.

New York City.
Loew has tied up with the Fred J. Long Umbrella Co. to receive between 500 and 2,000 umbrellas each for its 65 houses in Greater New York, with coupon cloner for a week or so, the Radio exploiters commencing to send them around to newspaper offices and other places. The clocks are of recognition size and work, and are immediately hung up after will probably stay hung long after "Cuckoos." Radio's next big and comedy talk-a. shall have had its day.

Hook-up begins April 1.

New York City.
My Dubb went right to it on preliminary boosting for Radio's "Cuckoos." Smothering his office with cuckoo clocks for a week or so, the Radio exploiters commencing to send them around to newspaper offices and other places. The clocks are of recognition size and work, and are immediately hung up after will probably stay hung long after "Cuckoos." Radio's next big and comedy talk-a. shall have had its day.



DENNIS KING carries his initial screen appearance to a triumph of magnificent realism in Paramount's sensational All-Technicolor sell-out, "THE VAGABOND KING."

It thrills . . . it holds . . . it captivates! All Broadway is hailing, talking, recommending Paramount's newest All-Technicolor screen monarch—"The Vagabond King"!

It's another B. O. bell-ringer for **TECHNICOLOR!**

Picture after picture, hit after hit, is proving Technicolor the biggest B. O. "it" since sound.

Feature the name. **TECHNICOLOR!** Watch its popularity soar with each new release of the more than 100 scheduled for 1930. **ADVERTISE IT!** Watch its popularity make more money for you.

TECHNICOLOR

is a box-office name

★★★ Advertise it! ★★★



THE VAGABOND KING — A MIGHTY MONARCH OF THE SCREEN



TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National).

BRIGHT LIGHTS, with Dorothy Mackall (First National).

CHASING RAINBOWS, with Beulah Love and Charles King (Metro-Goldwyn-Mayer).

CUCKOOS, with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio).

DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer).

DIXIANA, with Babe Danile (Radio Pictures).

GENERAL CRACK, with John Barrymore (Warner Bros.).

GLORIFYING THE AMERICAN GIRL, with Mary Eaton.

GOLD DIGGERS OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.).

GOLDEN DAWN, with Walter Woolf and Vivienne Segal (Warner Bros.).

HEADS UP, all-star cast (Paramount).

HELL'S ANGELS, with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo).

HIT THE DECK, with Jack Oakie and Polly Walker (Radio).

HOLD EVERYTHING, with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.).

IN THE GAY NINETIES, starring Marion Davies (Metro-Goldwyn-Mayer).

IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer).

KING OF JAZZ, starring Paul Whiteman (Universal).

MAMBA, with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany).

NAMMY, starring Al Jolson (Warner Bros.).

NO, NO, NANETTE, with Bernice Claire and Alexander Gray (First National).

PARAMOUNT ON PARADE, all-star cast (Paramount).

PARIS, starring Irene Bordoni (First National).

POINTED HEELS, with William Powell and Helen Kane (Paramount).

PUTTIN' ON THE RITZ, with Harry Richman (United Artists).

RIO RITA, with Babe Danile, Robert Woolsey and Bert Wheeler (Radio).

SALLY, starring Marilyn Miller (First National).

SHOW GIRL IN HOLLYWOOD, with Alice White (First National).

SON OF THE GODS, starring Richard Barthelmess (First National).

SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.).

SONG OF THE FLAME, with Bernice Claire and Alexander Gray (First National).

THE MARCH OF TIME, all-star cast (Metro-Goldwyn-Mayer).

THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer).

THE MELODY MAN, with Alice Day and William Collier, Jr. (Columbia).

THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer).

THE SINGER OF SEVILLE, starring Ramon Novarro (Metro-Goldwyn-Mayer).

THE VAGABOND KING, starring Dennis King, with Jeanette MacDonald (Paramount).

UNDER A TEXAS MOON, with Frank Fay, Noah Berry, Myrna Loy and Armand (Warner Bros.).

UNDER WESTERN SKIES, with Sidney Blackmer and Lila Lee (First National).

VIENNESE NIGHTS, all-star cast (Warner Bros.).

HOLD EVERYTHING

(Continued from page 25)

not meant to stand out, but suffice, and are held down.

Wouldn't be surprised if Warners had another "Gold Diggers" in "Hold Everything." It's a corking laugh picture with a good-looking production behind it. The light, prizefight story is well disguised by the comedy, and there is not enough of the ring to annoy the women.

It's strictly a money film. Sid.

The Immortal Vagabond

(GERMAN MADE)
(All Dialog)
Berlin, March 10.

"The Immortal Vagabond" (Ufa, recorded on Klangfilm, directed by Gustav Freulich, music by Ralph Benatzky, cameraman, Fritz Hoffmann, Liene Hald and Gustav Freulich starred. Premiere Ufa Palais am Zoo.

This second UFA all dialog is not up to its predecessor, "The Love Waltz," which is breaking records at the Gloria Palast. But for German-speaking countries its appeal is very strong. There is a possibility the producers may get their money back out of this territory alone. If they accept it in England and France—which seems considerably more problematical—that should be whipped cream rentals.

Picture is competently enough directed and played—it is the scenario where the chief weakness lies. This was founded on an old operetta by Edmund Eysler and is conventionally old to date. It begins in the Austrian Tyrol. Most of the action takes place in a little mountain village which has all the rural and picturesque atmosphere connected with European hills.

The village schoolmaster, the wettest paid person in the community is in love with the daughter of the postmaster and she returns it. The father wishes her to marry a rich peasant, the owner of numerous prize bulls.

The lad has written an opera and sets out for Vienna to try and get it accepted, the girl promising to wait. The father intercepts the correspondence between the two and the girl believes her sweetheart has forgotten her.

After some months he bullies her into marrying the peasant. Meantime the youth has had his opera accepted by the Vienna opera house and returns on the night of the marriage. The father meets him and shows him the newlyweds. He rushes away into the night.

Back in Vienna he attends the opening of his opera and, when he hears his aria, he screams protests and has to be dragged away. The opera is a big success, but he becomes a bum and disappears from view. He gives his identification papers to

another hobo who is later found drowned and he is believed dead.

Years later a statue is to be erected to him in his native village, using the usual and for rural villages which have been collecting in his name. He bumps into the town to see the statue, but he is refused admittance by the girl, who has become a widow in the meantime. She wants him to hit the road again. The father, on her decision to follow him and become a bum too. They drink away time in arm together into the snow-cans, just a couple of bums.

The evident weakness of this fable is its hysterical hero. In this day and age it is difficult to work up any sympathy for such a meandering example of calf love. Handled with a light romantic touch it might have been more palatable, but the director, Freulich, has stopped on the sentiment too thickly.

Still too much influenced by silent technique, Freulich's tempo is generally too ponderous and draggy. Between speeches there are often long pauses of unnecessary pantomime and miles of the old-fashioned silent close-up meaning nothing but padding. On the other hand he has shown an excellent sense of his characters natural and easy and has thus proved his possibilities for the future.

On the plus side is the colorfulness of the village with its dances, songs and miles of the old-fashioned singing children, and, above all, the majesty of the snow covered mountains. It should appeal in America to see these things done right for once. Here they merely had to go down and photograph the originals in the Tyrol.

Gustav Freulich as the teacher-composer does wonders with his simple, sympathetic personality, good looks and real talent. You can count on our fingers in the international industry, Gustav is completely unique in the feminine lead. Splendid character work is turned in by Oskar Sielaff, Gerhardt, Hans Schlettow and the tenor, Cavara, from the Berlin opera. Behind the music is a good orchestra, if not particularly distinguished. Karl Hoffmann again handles one of the crack photographers.

The sound is on the whole a disappointment. It is generally admitted by the UFA not to be up to the standard of "The Love Waltz," but this is put off onto the reproducing equipment in the Ufa Palais. The sound itself is said to be okay. The Ufa Palais is a long house with back acoustic treatment and a loud speaker equipment is evidently incapable of producing sufficient volume at its widest distribution. The music is generally satisfactory, but the voices are hard and often blurred.

An English version is being prepared. A few of the scenes were taken in both languages by a double cast, but the original cast spoke in English, probably with terrific accents, and this will now be synchronized with English-speaking players.

LUMMOX

(All Dialog)
United Artists production and release. Directed by Herbert Brenson. Adapted from the novel by E. V. Rieu, written by Elizabeth Meehan. Cast: Winifred Westover, Ben Lyon, Collier Jr., John Murphy, E. E. Whitely. New York, March 22. Running time about 75 minutes.

"LummoX" is dedicated to that class of people Herbert Brenson terms "the inarticulate," but which the adapter's work of E. V. Rieu's novel confines to the servant girl and charwoman, particularly the one emulated by Winifred Westover. It is sweetly, sooty drama with few big moments. There are stretches as lethargic as the dray horse type of "Westover" part psychonalysis. Countless references to employment agencies. These, and the jobs which they provide, are episodically recounted and held together by the threads afforded by an illiterate son and the character building which his mother undergoes. After she has relinquished him to wealthy adopters, Drab kitchen life to the extent which this is carried out in depression and bores, but variety of incidents afford snorts of entertainment. "LummoX" looks like a fair gripper at the average box office.

Few servant girls from the ice country have the power of expression and ability to psychonalysis which Miss Westover continuously demonstrates. While the mask of the creature of the servant is relegated to America's sink and floor is rarely abandoned by this actress it too often diffuses a studied ecclesiastical air not to be found in the faces of mop wielders best known to the common public.

Rather, Brenson has made Miss Westover a blonde Amazon of physical and mental breadth who just all and knows all and is a re-playing dumb for the benefit of her multitudinous employers and contacts.

highlight almost dives into ludicrous comedy because of flowery lines from Bertha's first passion, a poet, forced upon Ben Lyon. Nothing her directed in a poor diet Lyon knows them to magnolia blossoms. This has been prefaced by comments about the first gentle in the dining room. Still on the subject of feet Lyon dives deeper until another metaphor is reached. This "A" called under the sea. Then Bertha succumbs; Lyon writes his greatest poem and dies; and the child is born.

HAY TANG

(GERMAN MADE)
(All Dialog)
Berlin, March 10.

Fiechberg picture of the British International, recorded on UFA at Kitzbueh, directed by Richard Eichberg. Max Wong starred and Franz Lederer featured.

Anna May Wong, American-Chinese player, is a favorite on the continent, as they are strong for the exotic here. They would even accept stories with the regular love interest and a happy ending, as economic pressure does not cause prejudice against representatives of the yellow race.

Richard Eichberg has already turned out a couple of competent pictures with her and they have done business with the verdict would be. Her voice is guttural and uncultivated in comparison to the lightness and delicacy of her body. She can turn out a high bell-like quality with a slight Oriental accent she has the tone quality of a middle western high-school girl. Anna in the talkers is not the Anna of the silent screen. Eichberg also, does not seem to have caught on to the possibilities of the new medium. Although there are moments of excellence which show that he will work in, many of the dialog passages are wooden and the cutting in of ballets is the old silent technique.

Of the cast only Herrmann Blass stood out, while Franz Lederer, one of the best of picture inventors, hasn't yet become accustomed to the mike—his vocal work is still too staccato.

Scenario is laid in Russia before the war, setting of which we are getting tired. Hay Tang, dancer, appeals to the Grand Duke Pavel but she does not want to go to him because she is in love with the young Lieutenant Doris. She realizes, however, that if she does not go, the young man will probably have to bear the burden of her refusal. She is letting herself shoot the duke.

Although the nobleman is only slightly wounded in the hand, the Chinese is condemned to death. The girl buys his pardon by giving her self to the lecherous aristocrat. She returns to her apartment where Boris is waiting for her, and passes out to soft music.

Sound, recorded on RCA, seemed not as good as that produced lately in Germany by Tobis. It was often drab and lacked the maturity of the German equipment. The recording in London must surely be responsible as the Tobis reproducing equipment in the Capitol has proved satisfactory.

YOUNG EAGLES

(ALL DIALOG)
Paramount production and release. Starring Richard Dix, Robert Taylor, Joan Crawford and Paul Lukas featured. Directed by William Wellman. Adapted by William Slavice McNutt and Oliver Stone from the short stories by Elliott White Springs. Cast: Richard Dix, Robert Taylor, Joan Crawford, Paul Lukas, George E. Stone, New York, week March 21. Running time, 100 minutes.

Lieut. Gene Banks.....Charles "Buddy" Rogers
Mary Gordon.....Joan Crawford
Joe Knoch.....Paul Lukas
Lieut. Paul Henshaw.....Robert Taylor
Lieut. Graham.....Frank Ross
Lieut. Wainwright.....Jack Lauder
Lieut. Mason.....Freeman Wadsworth
Lieut. Wainwright.....George E. Stone
Capt. Pennington.....Stanley Blystone

Moderately exciting aviation melodrama closely following the formula of "Wings" and directed by the same director, William Wellman, with the same hero, Ruddy Rogers. Strength is in the stunt flying plus comedy sequences. Just a standard program Paramount, but not so good for Rogers.

Brought up-to-date and in keeping with the less acrimonious spirit of 12 years after Armistice, the German aviator shows a sympathetic and gentlemanly chip extremely pleasant to meet socially. He is played by the unctuous Paul Lukas, who has had up some fine personal performances in recent Paramount releases.

Flet has to be accepted rather than inspected, but it's a safe assumption the majority of film fans will give him a sympathetic attitude and willing to park the critical faculty outside.

Just a dress that's conspicuous for snugness impersonates America's most gifted woman spy. Convincing boy much Ruddy Rogers as a German spy she escapes with him and sends back a code message that tells the American general just what he wanted to know. All of this follows after the American army, knowing how much Ruddy Rogers is a furlough in Paris sends him there in company with the said German aviator, a prisoner of war at the time. It's terribly far-fetched and slightly goofy.

Stuart Erwin, newcomer, is the inevitable funny doll that is present in all Hollywood report on the A. B. F. He does very well and tallies a sizeable string of giggles. Archie Stout's camera work in the skies and upon terra firma commands respectful notice. Production in all departments is what sells the picture, despite the complicated plot.

Loves of Robert Burns

(All Dialog)
(BRITISH MADE)
London, March 8.

Produced by British & Danmora Company and J. M. V. Gramophone Company. Directed by Herbert Wilcox from original story by Reginald Berkeley and Herbert Wilcox. Western Electric recording. Photographed by Dave Koster. U. K. release by Ideal Film Co. Branch office, 12, Regent Street, London, March 2. Running time, 100 minutes.

Robert Burns.....Joseph Haines
Mary Campbell.....Eve Gray
Jean Armour.....Bernhard Saxe
James Armour.....Craigshell Sherry
James.....Neil Kerron

Joseph Haines, operatic tenor, saves this production's life, but even the revelation of his screen acting capacity (exceedingly fine), nor his

beautiful voice, which records so well, will not put over the film. It is slow, to the point of weariness; the story is thin and in parts almost boring. There are a few not the type for the red-haired, impetuous Highland Mary of tradition, and so, as well as Dorothy Stratten (who otherwise gives a fine interpretation of the badly treated Jane), frequently forget their Scotch accents. Nor is there any attempt by other characters to differentiate between Highland and Lowland dialect.

Despite the title, only two of Burns' "loves" are dealt with. He is shown mainly suddenly bursting into song on ploughland, in tavern and saloon and, when after he is married to Jean, she nags him about Edinburgh Nancy ("Clairinda"), he spends a night brooding in the village tavern, to go home and die in bed.

Although it is claimed the film deals intimately with the life of Burns, it is full of not only improbabilities but impossibilities, and only touches the actual history of the Scots insofar as he did marry Jean Armour. Film shows he seduced her and "made her an honest woman," but even till the time of his death there are apparently no children, whereas in fact Jean had several, and did have rather more than a share with Burns. Consequently, it will hardly get over with the Scots, who know their Burns. His tempo is too slow and the story value too thin to put it over with the Sassanach.

Very beautiful Scottish exteriors and interiors are accordingly its assets, but there is too much consecutive singing and too little acting over the pages of a large-type edition. It can be made to attract the Scots element abroad from the sentimental angle, but it is doubtful whether they will be satisfied with what they get.

LOVING THE LADIES

(All Dialog)
Radio production and release. Based on the play "Loving the Ladies" by William Le Baron produced and directed by Richard Dix. Adapted by J. Walter Ruben. Associate producer, Louis A. Serecky. Directed by J. Walter Ruben. Cast: Richard Dix, Lois Wilson, Allen Kearns, Louis Endicott, Rita Lee, Betty, Renee Macready, George Van Horn, Selmer Jackson, Anthony Bushell, Henry Arnette.

An unimportant but pleasing program against which no serious complaint can be lodged. William Le Baron's play, "Loving the Ladies," which picture is based, is sophisticated material that has been fairly well directed and acted. In spots Richard Dix stars does very good light comedy work. When the burden of maintaining the interest does not fall on him, Melville Brown has stood ready with flashes of clever direction. Between the two what otherwise might have been poor screen fare has become innocuous but fair entertainment. The laughs obtained may stand off the rest as a stand-up program.

Dix is cast as an electrician with (Continued on page 42)

ANSLEY LAMBERT DANCERS

IN
PUBLIC THEATRES CHICAGO

JOE LaROSE FOX THEATRES

ORIGINALS DIALOGUE

Howard J. Green

NOW WITH FOX CONTINUITIES ADAPTATIONS

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WE BUILD, BUY, LEASE OPERATE OR MANAGE MOTION PICTURE THEATRES IN PENNA.—NEW JERSEY DELAWARE—MARYLAND—DISTRICT OF COLUMBIA—VIRGINIA AND W. VIRGINIA

JOSE GONZALES

"THE MATADOR"

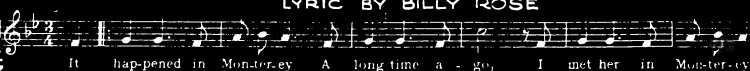
Only Comedy Act of Its Kind in U. S.—Featured in Fandora & Marco's "GYF GYF GYPSY" Idea

CHECK AND DOUBLE-CHECK

2 FEATURE SONGS IN UNIVERSAL'S PRODUCTION

✓✓ "IT HAPPENED IN MONTEREY"

LYRIC BY BILLY ROSE



It hap-pen-ed in Mon-ter-ey A long time a-go, I met her in Mon-ter-ey.

2 MARVELOUS MELODIES



THE BEAUTIFUL

✓✓ "I LOVE

by GUS KAHN and

A NOVELTY FOX TROT SONG

✓✓ "WHERE THE GOLDEN DA

A BEAUTIFUL FOX TROT BALLAD by H

✓✓ "LIKE A

THE ONE I LOVE —

✓✓ "JUST CAN'T BE BOT

THE EVER-POPULAR FOX TROT BALLAD by JC

✓✓ "FUNNY, DEAR, WHA

HOT AND SNAPPY FOX TROT NOVELTY!

✓✓ "THE TALK OF THE TOWN"

by GUS KAHN & CHESTER COHN

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With Any 'FEIST' Song"

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THE OUTSTANDING HIT by GUS KAHN & SEYMOUR SIMONS

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Her First Talking Picture
ANNA CHRISTIE

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(and watch the amazing extended run at this 5,400 seat Broadway house)

How true that when all is said and done **METRO-GOLDWYN-MAYER** has the edge on all competition with its tremendous Star Power



GRETA GARBO



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ONLY ONCE IN EVERY TEN YEARS DOES ONE LIKE IT COME ALONG!**

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The Belgian Congo Picture with the New Slant
The Amazing Camera Captures of the Royal Expedition
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Showing in 8 Reels of astounding shots the entire wild animal denizens
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The Term for Gorilla in the African Tongue Is

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PUBLICLY STARTING VAUDEVILLE

Acts Get Endless on Coast, Where Grifters Promise Films for Cash

Los Angeles, March 25. Vaude acts playing the RKO in Los Angeles are in perfect health and willing to stay on forever. Same with perfect tonsils and adenoids. Acts may cut their routines on the road, but they do their full act and maybe add another 15 minutes out here. Back of it is the hope that some picture producer is in the audience scouting for picture talent. About the only guys who stick to their original act are acrobats and jugglers. It is not unusual for a five-act bill to run 90 minutes at the 9 p. m. show.

Local grifters are also adding to the running time of the shows by getting to the act before they start their week with promise that for cash in advance they can get the act a picture contract. The grifter collects anything he can get from \$5 up and promises to give his friend, who is supposed to be an exec at one of the studios, catch the show at a certain performance. When the time comes for the supposed scout to catch the show, the act gives everything, and how! A 15-minute routine goes to 30 and 35. When the week passes without the acts getting a call from the studio, the usually call it the breaks and let it go that.

For some time the grifters have been working and cleaning up without the acts taking a tumble to the racket. Actors are advised against doing business with anyone except bona fide agents, but the grifters are able to sell the racket to acts on the idea that it's undercover.

SWEETER THAN VAUDE

Oaks-McKnights Starting Candy Chain on Coast

Los Angeles, March 25. A couple of old-time Keith teams are starting a circuit of their own here. It's a circuit of candy shops, the "Candy Chain," starting at Larchmont and Beverly boulevard. Associated are Mr. and Mrs. Harry Oaks (Harry and Peggy Oaks) and Mr. and Mrs. Hugh McKnight (McKnight and Wallis). They figure there are enough in the families to operate a few more shops "without hiring help."

For emergency and relief shifts there are a son and daughter, Walrus McCormick, tap dancer, and Virginia Oaks, toe dancer. Youngsters do some picture work, but are not trained.

Oaks already has three candy shops in Appleton and Oshkosh, Wis. The team jumped there and opened in sweets after closing at Syracuse, N. Y.

Henry Santray Remarries

Henry Santray was married to Hazel Weiss, non-pro of New York, before leaving for the Orpheum circuit last week, according to friends of Santray.

Santray and Anne Seymour were divorced several months ago. Miss Seymour is now engaged to marry Dennis Dufor, agent.

DAPHNE POLLARD'S GEMS

A sult Daphne Pollard, English comedienne, now in Hollywood, accuse the operators of the Congress Plaza hotel, the Bronx, for the loss of jewels valued at \$15,000 to \$15,000 in awaiting trial in the New York Supreme Court.

The actress alleges the jewels were sold by a clerk of the hotel and that the Stadium Operating Co., which runs it, is liable.

\$5,500 for Bill Fields

W. C. Fields is at the R-K-O Palace, New York, as the headliner this week at \$5,500.

It's the same amount Ted Healy received in the same house, when opening into the big money class.

The Only Way

Three female impersonators doing an act together, but not working lately, received a wire from a New York agent while staying in Chicago. Wire read: "Can you get two weeks in Wilkes-Barre and Scranton. You must pay your own fare east."

Boys answered: "Wilkes-Barre okay. We are flying east on a magic rug."

MULLALLY IN COURT; WIFE ASKS SEPARATION

Because of a wide difference of opinion between Don H. Mullally, playwright and director, and his wife, Mrs. Edna Mullally, as to how much alimony he can pay her pending suit for separation, Supreme Court Justice Townley has appointed former Justice Alfred R. Page as referee to take testimony on the Mullally bankroll. Mrs. Mullally thought \$150 a week would be about right; Mullally replied that \$5 a week was all he could afford. Mrs. Mullally said they were married in 1922 when in vaudeville together, and that most of the time until he left her in 1925 he drank two quarts of scotch a day at home in addition to what he got elsewhere. That when his play, "Conscience," was produced he told her almost daily he had been up with the leading woman, Lillian Goster, and that he was "crazy" about her and would be ruined unless he were permitted to have her.

She said that Hattie Foley, who was in his play, "Laff That Off," told her Mullally had said he didn't intend to return home. She said their son was born June 6, 1926, six months after her husband had deserted her.

Lot of Money

Mrs. Mullally told the court they were earning \$300 to \$350 a week, but she felt they couldn't go on referring to the money as "Conscience" and that he was "crazy" about her and would be ruined unless he were permitted to have her. Mrs. Mullally told the court they were earning \$300 to \$350 a week, but she felt they couldn't go on referring to the money as "Conscience" and that he was "crazy" about her and would be ruined unless he were permitted to have her.

Mullally stated his earnings from his plays were far below what his wife asserted and that he earned nothing in 1928. He got \$1,000 from Woods for directing "Recapture," and was to get the same for "Love, Honor and Betray." His job with Woods ceased March 4, he said, when he had a "radical disagreement" regarding the treatment of that play, he said. He claimed he got only \$60 a week from "Conscience" and that the play ended with a deficit of \$15,000.

Mrs. Mullally told the court she has tried to support herself writing plays, but has had no success.

Irene Meroff Remarries

Irene Meroff, former wife of Benny Meroff, Chicago m. c., was secretly married Feb. 22 in Rockville, Md., to Dorsey D. Sherman. Couple sailed March 22 for Los Angeles on the "Virginia."

Marion Harris Back

Another back from picture work for vaude dates is Marion Harris, who appeared in Metro's "Devil May Care."

She is booked for R-K-O houses: 86th and Coliseum, March 29; Madison and Fordham, April 5; Palace, April 12, and Albee, Brooklyn, April 19.

12 HOUSES WITH ACTS IN APRIL

Cities Reported Slated—Six Acts and Pictures for Each show—Booked by Morris

MORE NEXT SEASON

Publix contemplates its first vaudeville-film circuit during April. So far 12 Publix theatres in as many cities are slated to take on the new policy. Six acts to each show, mostly for a full week will be booked and routed by the William Morris agency, the official Publix booker.

Towns to date are: Utica, Syracuse, Rochester, Buffalo, Toledo, Cleveland, Detroit, Champaign, Ill., Des Moines and Omaha. Cities now playing Publix vaude, Morris-booked, are Brockton, Mass., and Scollay Square, theatre, Boston.

This beginning of a long threatened Publix vaudeville circuit is said to be a forerunner of a more extended Publix vaudeville chain for next season. There is the possibility that by that time, via William Morris, Publix may include a two-day vaude route, to be gone after in an experimental way at first.

Picking Houses

Publix division managers have been ordered, from account, to report to the home office Publix theatres within their territories capable of playing the vaudeville policy, and which transfer of policy would not weaken the remainder of the Publix string in the same city. Publix is commonly credited with operating over 1,000 theatres in the U. S. Last week's "Variety" printed a large list of vaude acts lately placed under contract by Publix. They were nearly all of the comedy turn classification. The story stated that Publix is holding its large number under contract, owing to current working conditions held by those under cover turns with other circuits.

R-K-O Loses Molly Picon; To Loew's at \$3,500 Wkly.

R-K-O has lost another high grade attraction for its New York and surrounding vaude houses. Molly Picon, the Yiddish star. Miss Picon is playing under an exclusive R-K-O metropolitan houses when first playing in vaude.

Now she is going with Loew's in its presentation houses for 10 weeks at \$3,500 weekly. Miss Picon opens at Loew's Cayuga, New York, May 8, booked by Jenie Jacobs.

Miss Jacobs is said to have offered Miss Picon for a return date to the R-K-O booking office for New York dates. This booking office, it is reported, sent the Weber & Simon agency to do business direct with Miss Picon, ignoring the Jacobs agency. Miss Jacobs represents the Jewish star under an exclusive contract. Upon ending R-K-O did not care to do business according to her way of playing it ethically, Miss Jacobs placed the star turn with Loew's.

R-K-O's Toledo Deal

R-K-O deal for Hyatt (vaude) and Palace, former stock and legit theatre, reported finally closed. Remodeling and wiring R-K-O for vaudeville, and Palace to be wired for film house. Opening date not set.

JOHNNY SIMON RESTING

Johnny Simon of the Weber-Simon office has gone to Phoenix, Ariz., for his health.

He will return to New York in about a month.

"Life-of-Party" Racket in Summer May Be Half-Shot by Talkers

BOOKER'S RUDE?

New York vaudeville booker, who is separated from his wife and not so happy about it, is spreading a yarn about having cleaned up \$10,000 on recent market dealings. Cooked up rumor as a tempter for the frau to come home?

CLUB WORK, LIFE SAVER FOR MANY VAUDE ACTS

Many formerly standard vaudeville acts, including numerous minor names, having found the vaude parade has passed them by and steady vaude employment hard to find, are keeping above water and better with club work in and around New York.

Several play on an average of three clubs a week and gross as much or more than they did on a season's average in vaude. In addition the club work keeps them in town or nearby and permits the maintenance of a home.

Club dates offered by local bookers lay the better ex-vaude standards as high as \$50 and frequently more. Three such engagements a week, and four if luck is running, provide an excellent living for those who would otherwise be laying off waiting for vaude openings. At the same time a permanent home trims the expenses and absence of jumps eliminates fares.

The New York clubs are playing all forms of acts, from acrobats to ventriloquists. More home acts at good money are now being used by clubs than ever before.

THE TISHMANS TOGETHER

Reunion This Week with Bernice O'Neal's Return from Hollywood

Bernice O'Neal is due back from Hollywood, where she went with the family dog, leaving her husband, Sam Tishman. Rat on the lot in New York without a dog.

The dog had become a passion with the Tishmans. In the evening Sam gave the mutt the air and attention. During the day, Mrs. Tishman spoke only in rattle to the doggie.

One night Mr. Tishman didn't get his dinner on that but the mutt had made no kick. So Sam analyzed it. That's when Bernice left town—

With the how-wow. Mrs. Tishman got an award of \$50 a week during the separation. Then she was on the coast, in a show or so, or waiting for a picture—and with the dog.

Sam would call up his wife after 8:30 at night when the rate is only \$13.50 a minute, to ask her if she got the \$50 all right, but really to find out how the mutt was.

Those phone calls began to crimp the Tishman bankroll. So the couple had another long distance conference which only cost \$68, and they decided to stop working for A. T. & T.

Fay's Monologs

Hollywood, March 25.

Frank Fay, with Warner's, is under contract to Brunswick for six song and monolog recordings a year. Recordings will be done at the Brunswick Coast studios so as not to interfere with his picture work.

Adelaide Hall Over There

Adelaide Hall, colored, is due to open April 18, at the Empire, movie hall, Paris, following into the Palladium, London.

Jenie Jacobs did the booking.

Talking pictures will take a big part of the edge off the summer resort "life of the party" racket. That has been such a lucrative alternative to lay off for vaudeville actors the past three summers.

Totem Lodge, the adult camp at Averill Park, N. Y., operated by Henry H. Tobias, song writer, has wired its amusement hall for talkers, and as a result has trimmed the entertainment or social staff from 22 people to three. Last year the staff of 22 represented a season's overhead of \$13,000 in salaries for entertainment. Through talkers, Totem Lodge's salary list for entertainers this coming summer will be down to about \$5,000.

Other but smaller resorts have applied for talker apparatus and will reduce the social staff proportionately.

Last summer ('29) between 25 and 50 exclusive eastern resorts, most of them in upper New York State and Pennsylvania, used large units for the entertainment of guests.

The \$18,000 payroll at Totem Lodge went for a social director at \$4,000 for the season and 21 others, including an 11-piece band (\$5,000), with salaries ranging from \$1,000 to \$400.

At Aracady Country Club, Lake George, the staff included a 12-piece Ben Bernie band and six others. Season's salary list there hit around \$3,500 without the band, working at scale.

Outdoors

From the vaudevillians' standpoint, the "life of the party" jobs were great stuff for over the summer. The healthy outdoor life went with the salaries, no living expenses and much worship. All of the boys were social lions for 10 weeks.

One of the exclusive New York resorts engaged a two-man comedy act from vaude for \$2,000 for the summer, with all expenses paid and a cottage of their own. In vaude the same team's salary is \$250, and most of it shot on hotels, fares and lodge expenses. This team saved more out of the \$2,000 paid them for 10 weeks at the camp than they have to show from the entire current season in vaude, during which they laid off about 50 per cent of the time.

It is estimated the talkers will kick out almost half of last year's best resort jobs if the applying camp owners receive the wiring in time. Next season (1931) the switch by the fresh air places from flesh and parchment to talkers will be greater.

LEO FITZGERALD WEDS

Marries Society Girl at Bert Wheeler's Home on Coast

Los Angeles, March 25. Leo Fitzgerald came to Hollywood on business found Gertrude Scott Lewis, Chicago girl, and was married at Bert Wheeler's home, March 19.

Fitzgerald has been here about two weeks arranging for the opening of an office. His friends were greatly surprised 12 hours before the ceremony by Fitzgerald calling them and requesting them to be at the Wheeler home that evening. Bride and groom spent their honeymoon between Agua Caliente and Hollywood.

Albee's Delayed Will

Comment has been created through the will of E. F. Albee, who died March 14 in Palm Beach, not having been offered for probate in New York.

It is reported that Senator Henry Walters, Albee's personal attorney and guardian of the will, immediately after the services stated he would have to leave New York for two weeks, preventing him from filing the will before returning.

Join the Parade

Let's Go!-To Loew!

Why worry along week to week when you can
work for **LOEW** on a long consecutive

ROUTE!

**FAITHFUL, HONEST,
CONSCIENTIOUS SERVICE!**

Now Compiling My List

WILL YOU PERMIT ME TO REPRESENT YOU?

Dear Friends:

*My sincere thanks and deep appreciation to my many
friends and artists who so kindly wired and wrote me
encouragingly and a hope for the continued confidence
they have placed in me.*

HARRY A. ROMM.

HARRY A. ROMM

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Ruth Beecher's Predicament

By Mark Hellinger

(From Mr. Hellinger's column, "All in a Day," in New York "Mirror," March 25).

Over at 233 East 39th street—apartment 12—there lives a woman named Ruth Beecher. Miss Beecher is not young. As a matter of fact, she has been on and off the stage for some thirty-five years.

Until the other afternoon, I never saw Miss Beecher. She wandered into my office, and tried to sell me some special "photogenic" shop on Fifth ave. If I would go over and have my picture made there, she would reap a commission.

I turned back to my work.

"Madam," I informed her, "if there is one thing in this world of which I have no need right now, it is a photographic studio. Good day."

She sighed heavily. And sank into a chair.

"I didn't think you would," she murmured. "But do you mind if I sit here for a minute or two? I've been climbing stairs for two days. Out of one house and into another. And I haven't sold a picture yet. You don't mind me resting for just a moment, do you?"

I told her I did not. Soon I began to talk to her again. And that's how this column happens to be here today...

Back in 1895—perhaps a trifle more, perhaps a trifle less—Ruth Beecher and Phil Miles had an act in vaudeville. They formed the team of Miles and Beecher, and their specialty was "Otheello". They played all the Keith houses, including the Union Square, in New York, which was the Palace of its day.

In 1900, when the team of Beecher and Miles came to the parting of the ways, Ruth Beecher turned to burlesque. The burlesque of those days was not very different from the burlesque of today. It was a comedy of manners—and when a gay dog went out with a burlesque queen he was trotting around with the Pollocks girls of his day.

Ruth Beecher was the prima donna of Al Sheridan's "City Sports." Not the most elevating job in the world, I will admit. But when you get to consider that some of the stars on the Keith circuit once again, at one time, Miss Beecher's role was by no means the smallest in the world.

As I talked with Miss Beecher about those days that have long since vanished, her eyes took on a new light. The scissors of a joyous memory were shearing the years away. She seemed animated. She seemed to have forgotten those many flights of stairs.

"Tell me, Miss Beecher," I said, "what were the names of some of the songs you sang in those days?"

"Mostly operatic stuff," she replied. "But there was one popular number that the boys always requested. I'll never forget it."

"The title of it was, 'She May Have Seen Better Days.'"

Ruth Beecher failed to climb the ladder from burlesque. She went, instead, in the opposite direction. Who knows why? Perhaps an unfortunate illness. Perhaps bad breaks. Perhaps anything. At any rate, we find her some fifteen years ago on the Keith circuit once again. This time she is showing a dog act for V. P. Woodward.

This woman was always fond of dogs. Always loved them. Always had one with her in better days. Now she had fifteen of them. All kinds. Training them. Caring for them. And opening shows with them twice a day. That job lasted for some seven years. It was the last fairly decent one she has held.

How has she existed since then? Don't ask me. Don't ask her, either—because it's been a terrific struggle. She has nothing left but her little dog, Mickey. It's a puddle—a trick one, if you please—and he's eleven years old this month.

If she only had a job of some kind, she says. If she could only get work as a matron in a theatre. Anything, really. As long as it brought her in enough money to care for herself—and Mickey.

She has been working that photograph thing for several days now. Money is scarce, she says. She works hard. But it's no use. Nobody wants to buy.

The day before she came into my office, she sat in her little room and wondered what was to be. No money. No rent. No food since the day before. A few of the neighbors had contributed. But it was soon gone. What was left for her in life? One thing was certain. Nothing more could happen to her.

Came a knock at the door. Mickey barked. Ruth Beecher opened it. A man stepped in.

"Have you a license for that dog?" he inquired.

"No," responded Miss Beecher. "I haven't the money."

"Well," he stated, "I'm from the Society for the Prevention of Cruelty to Animals. You'll have to get a license for him within the next three days. Otherwise we'll take him away..."

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Solly's Scenario

Hollywood, March 25.

Solly Violsky says he's in town to show the boys how to lay off. He's been here two weeks and finally cropped out with an idea for a picture story which goes:

Boy and girl are lost on a desert in a sand storm. Exhausted and parched, the lad walks in circles until raising a blister on his heel, the water therefrom saving the girl's life.

Solly may go cast any time now.

ACT'S \$12,000 RKO WEEK'S SALARY; TO SAVE \$250!

Radio Team at Cleveland Palace on Percentage Takes Vaude Record

Cleveland, March 25.

Over a difference of \$250 in salary asked and offered, it cost R-K-O \$12,000 instead of \$2,750 to play Gene and Glenn, local radio team, at the Palace, here, formerly.

Team had asked for a straight salary of \$2,750. R-K-O stuck to a counter offer of \$2,500 and percentage of 50% over the theatre's average week's business (\$18,000). Act accepted.

Result of Gene and Glenn's week at the Palace was near phenomenal in Cleveland's vaudeville record. Palace grossed \$45,000, giving the team \$12,000 as its split, possibly the largest week's salary ever drawn by an act in vaude.

Gene and Glenn are the star song and talk team of station WTAM, Cleveland. They were formerly of Ford and Glenn in vaude. A couple of years ago Ford and Glenn became an established radio act at WLS, the Sears-Roebuck station in Chicago.

Gene and Glenn are considered the biggest thing on the air in Cleveland, comparative in a local way with Amos 'n' Andy. Two R-K-O agents, Harry Fitzgerald of New York and Bill Fitzgibbon of Chicago, booked them for the Cleveland stage week. John F. Royal, former R-K-O division manager connected with the Cleveland radio station, steered the act in the Palace negotiations.

Percentage arrangement was apparently an exception to Hiram S. Brown's recent statement of future playing of acts on percentage in R-K-O theatres.

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Publix Taking Acts Wholesale From Vaude; Comedy Turns Mostly

MORE R-K-O STAFF OUTS; McCAFFERY AND OTHERS

About \$15,000 a year in salaries, is estimated, will be saved by R-K-O through reductions made in the New York booking and production staff.

Among the let-outs of last week were Bill McCaffery, act scout; George Lukes of the contract department, and six members of the production department. Harry Singer, head of the latter remains as does Joseph Ehrlich, union contact man.

Jack Dempsey, former booker and lately assistant to Singer, is out, along with the production department's producing and clerical staff.

McCaffery, announced as having resigned, is understood to have been presented with eight week's salary when departing. He was reported receiving \$250 a week as a scout for new acts.

McCaffery has been with the R-K-O office for about 15 years, most of the time as a booker. The others released were given the customary notice.

Lukes formerly booked theatres in Kalamazoo (Chicago) office and came to New York about a year and a half ago, also as a booker. Later he served as assistant to the western (Orpheum) bookers and more recently was switched to the contract department under Jim Alox.

With the production department practically out of existence, Singer's future role will be overseer of production and stage appearance of individual acts without actually producing turns for the circuit. His department has been inactive of late with no "office acts" turned out in several months.

Singer's services were to have been devoted to remodeling the proposed eastern units, but the eastern unit plan fell flat.

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Polly Oz Does Single, Partner Turns Agent

Polly Oz and her partner, who husband (Oz) split the two-act to become an agent, is breaking in her own single.

Oz is with Max Richards in a local R-K-O agency, and new to the racket, gave the New York agenting boys a concrete lesson in high class agenting last week.

Wanting Billy Diamond, who was in New York, to see a \$400 act he is handling. Oz secured a one-free performance date in a small house, hustled out the act and props in taxis, then lugged Diamond along, and got an R-K-O western route for the act.

Oz overhead, paid by himself, for the fast work, reached \$48.60.

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Publix is covering all vaude houses thoroughly, even out of town, and engaging acts from that field freely. Preparing for the coming season many artists are now being signed for units that do not open until August and September.

Besides the large number of acts contracted scores are pending for units that are so far ahead they can be designated only by Type and acts range from singles to full-stage turns.

Among some of the acts recently engaged by Publix, some for units that do not open until September, are:

Horace Held's Orchestra, Pat Rooney, Larry Rich, Florene Eddy and Douglas, Carla, Probers Sisters, Billy and Elsa Newell, O'Donnell and Blah, Daniel Kane Girls, Andrew and Louise Carr, Tiffany Twins, Emily and Romaine, Olive Fay, Chinese Whoopee Revue, Piccardi's Entertainment, Winfield and Mills and Eddie Lambert.

Among a large number from vaude pending for units, with contracts in process of closing and dates of opening set to go, are:

Rome and Gaut, George Beatty, Don Barclay, William and Joe Mandell, Charles "Slim" Timblin, Senator Murphy, Joe Penner, Freda and Fara, Esther Devos and others.

Scores are being negotiated for through the William Morris office and direct with agents and producers. They have not reached the point where they will be announced.

Many are still playing vaude routes and prefer to keep their negotiations with Publix quiet until present vaude engagements are completed.

When full stage acts from vaude are contracted for stage shows by Publix units will be fashioned around them, as was done in the case of Ruth's "Copy House."

In such instances the regular stage bands will play from the pit. In others it may be possible to open the act with the band in the pit and shift it to the stage later, or vice versa.

There is no thought in booking big acts of eliminating stage bands or of cutting them out of vaude, reported from time to time as likely.

NO 'IN' FOR 'OUT' AGENTS OF RKO BOOKING OFFICE

In spite of claims to the contrary, none of the 10 agents recently disenfranchised by R-K-O will be reinstated, the booking office declared.

Latter wants the negative impression made clear as a result of the boasts made by several that when April 1, the outgoing date, arrives, they will have been returned to status on the booking floor and their franchises returned to them.

One agent went so far as to notify his acts to disregard all printed stories and talk of his dismissal.

Never have so many wires been pulled and political connections called upon to "put in the fix" with the R-K-O office. Two attempts to square were said to have been taken very high politically.

No Pull

No amount of pressure or string pulling will bring about reinstatement, the booking office states. Those who were declared out will, on April 1, be out. No time extensions have been granted.

The agencies let out were Harry Romm, Rose & Manwaring, Morris & Fell, Milt Lewis, Roger Murrell, Bart McHugh, Max Hayes, Nadel & Corber and Henry Bellitt. Romm has since secured a Low agency franchise.

Only means of return for any of the out agents is in the role of an associate or assistant agent with a franchise agency office, and then only by official sanction from Den Piazza.

After April 1 acts represented in Keith's by agents who were among those released will be free to represent to the agents who remain.

Jimmy Carr and his orchestra opened for RKO Saturday in an act using 20 people. He is doubling from the Silver Slipper and will play houses in the metropolitan area only.

THE SCHOZZLES WILL GET ALL THAT \$1,140

Schozzles win, in their asserted position that either they are right or wrong.

The tumult in vaudeville has been quieted by the R-K-O booking office admitting another boner made in deducting \$1,140 from the salary of Clayton Jackson and Durante on the final day of an eight-house tour of that chain's metropolis.

After circuit by the comedy trio, refusing to accept anything but their full \$4,250 salary for the New York week, Lou Clayton left the cut salary check right where it landed by Director's. The booking office by eastern Godfrey, R-K-O division booker, had instructed Proctor's to withhold the \$1,140 as payment for props furnished the act, and a daily charge of \$10 for the stage hands' work in moving a piano on and off the stage for the tour.

Insequent to the boys' refusal to acknowledge the deduction, the booking office's right to sock them at the last house instead of informing them in the first house of an error to do so, the booking office started some negotiations. It at first offered to split the amount with the act, then offered \$700 and again \$500. Each was rejected by Clayton.

The Schozzles are now appearing in the Fox theatres. They were shortly to go in State at Broadway and 45th street, a block from the R-K-O Palace.

CARMENS LEASE HOUSE

Vaude Team Take Theatre to Operate in Home Town

Glens Falls, N. Y., March 25.

Frank Carmen-Cronkhite, for many years in vaude, has purchased the lease of the Park theatre here. He is now operating it. Cronkhite, local homemaker, and his wife, Ethel Carmen Cronkhite (Frank and Ethel Carmen), came to Glens Falls a few weeks ago after closing an engagement in Chicago and were to have opened in Quebec early this week, but cancelled that engagement because of negotiations for the Park.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Seating, 1,000.

Shorts in Spurt—Several Made by Legit and Vaude Pros Last Week

Eastern activity in talking short production took a spurt last week with an unusual number turned out at the Paramount and Warner studios.

At Warners, Osa Munson appeared in a special two-reeler, "Rah, Rah, Rosalind," written by Stanley Raah. Supporting cast included Roger Pryor, Harry Rosenthal, Don McGuire and Edwin Phillips. Murray Rort directed.

Ripley, the cartoonist, started the first of a "Believe it or Not" series for Warners. A skit entirely in song, "Garden Steps," including Harry McGee, Jack Thompson, Gertrude McDonald and Phelps Twins, was written by Warners' new staff writer, Neville Fleeson, and Harold Levey, the musical director.

Wally Sullivan's Skit

Helen Forbes, Norman Broker, Lawrence and Austin Fairman appeared in "Round One," written by Ring Lardner and John Hobble.

"Strong Arm," second of a series of sketches by Wallace Sullivan, "Variety," was directed by Edmund Joseph, with Henry O'Neill,

Doing contrary business and sometimes called a jinx house, particularly since there has been a lot of excavation in the surrounding territory, the Prospect, Brooklyn, drops Keith vaude April 11.

It will become an all-sound house, following the way of Richmond Hill, Greenpoint, and Orpheum, former vaude houses across the East river.

All Sound in Prospect

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It will become an all-sound house, following the way of Richmond Hill, Greenpoint, and Orpheum, former vaude houses across the East river.

WHY.... "HERB" WILLIAMS IS IN THE MONEY TODAY

BECAUSE—(firstly)

Of hard work, originality and sheer merit, exhibiting as much finesse in the art of low comedy as George Bernard Shaw in a literary effort.

BECAUSE—(a note on vulgarity)

He is the cleanest comedian in vaudeville at the moment. He rolls the wise mob in the aisles for thirty minutes at the Palace, New York, without a vulgar word or suggestion—the best of true artistry.

BECAUSE—(not a one city comedian)

He rolls 'em in the aisles at Sioux City and other points north, south and west, the same as he does at the Palace, New York.

BECAUSE—(universally successful)

He is also an accepted European favorite, creating as much havoc among the high brows at the Duke of York's Theatre, London, as the Coliseum or Palladium galleryites, capable of the most tuneful raspberries in the world for mediocre performers, or, to be kind—"misunderstood" performers.

Hannen Swaffer said—"Herb" Williams is the most boomed comedian to come from America."

Edgar Wallace said—"I have recently seen a very great clown by the name of Herb Williams, and it was a memorable experience, for great clowns are rare."

St. John Irvine said—"Herb" Williams is the oddest man I have seen on the stage."

Reginald Arkell, editor of "LONDON CALLING," who dared British public opinion by proclaiming in print that "Herb" Williams is the "Funniest Man in the World."

BECAUSE—(In conclusion)

While it is conceded that moving pictures are the biggest thing in the show world today, outdrawing any stage attraction, or stage personality, one has yet to see "Herb" Williams on the same program with any of the big money pictures. The managers assume that a fair picture, coupled with "Herb" Williams, will equal a "Sunnyside Up" or an "Anna Christie" at the box office.



ONE MAN BOOKS 50 LOEW HOUSES

Marvin Schenck's World's Record as Bookers

Marvin Schenck, booking head of Loew's, is now the one-man booking staff of the entire Loew circuit of 50 vaudeville and presentation theatres.

Rearrangement of the Loew booking department which followed the departure of Benny Thau, booker, some weeks ago, placed all the theatres on Schenck's book and made him booker of more vaudeville houses than any other one man in the country, if not the world.

In the Loew office also is J. H. Lubin, general booking manager of the circuit, and Sidney Plermont, Schenck's assistant, but Schenck is doing all of the actual booking and buying of acts.

"When taking over Thau's book Schenck found it necessary to learn presentation booking, a new end of the show business for him. Up to then he had been a vaude booker.

Unit system in the Loew picture houses and the playing of road shows, traveling intact, in the Loew vaude theatres outside New York simplifies Loew's bookings without taking the edge off the number of theatres Schenck is directly responsible for and handling alone.

T. D. Kemp, Jr., agent, suddenly sailed for Europe last week. He will be gone three months.

DeCarlos and Louise have been added to the Huston Ray act.

Old Stuff Didn't Work

Florence Brady and Gilbert Wells are holding down the No. 2 spot at Keith's New York Palace this week under protest, claiming they were forced to take the early spot over another broken promise by the eastern division of the booking office.

Brady and Wells were originally booked for the Palace last week (15). Bookers apparently were overboard on acts. George Godfrey asked the singing two-act to take the duce spot. When the team objected to the switch it was advised it would be okay to cancel with assurance they would play the Palace another week in a later spot.

This week proved to be the substitute week, but the office failed to come through as per the bookers' promise.

Charge is that the booking office was aware that Brady and Wells would not accept the Palace duce, and offered it to them as a means of bringing about their cancellation.

PHELPS WITH WARNERS

Former Orpheum Man Now District Mgr. for W. B. in Minnesota

Minneapolis, March 25.

Frank N. Phelps, former manager of the Orpheum circuit houses here and of the Orpheum circuit's executive staff for a number of years, has quit the commercial field in which he has been engaged in Minneapolis during the past year to return to theatricals.

He has accepted the post as district manager with Warner Brothers, working out of New York. Phelps enjoys the distinction of having been the only person able to operate the Orpheum houses here successfully, but was let out of R-K-O acquired the Orpheum. He is a veteran theatrical man.

Not Enough

Hollywood, March 25.

Vaudevillean working on a full length picture, and doing a comedy sequence suddenly stopped in the middle of a scene when he discovered only one camera grinding.

"What's the idea?" said the comic. "Only one camera? Say, I want my side reactions picked up."

Scene was shot with one camera.

LEO MAKES CHANGES IN MET'S HOUSE STAFFS

With all the Fox New York and Brooklyn vaude houses switched from the managerial supervision of John Zant to Joe Leo, head of Fox Metropolitan theatres, changes were made in house personnel, effective Saturday last.

Louis Pincus, at the Academy as manager, replaced by Harry Moore, shifted from the Savoy (Brooklyn).

David Bromberg, house manager at Academy, N. Y., supplanted by William Scott.

Sidney Hyman is out of the Crotona, N. Y., with W. Texier, new treasurer.

These changes are the forerunners of others to follow in the Fox Metropolitan area.

As the lineup now stands, the Met controls 152 houses in New York, Brooklyn, Long Island, N. Y. state and northern New Jersey.

Morrison Decided Against As Agent for Roxy's Gang

Booking heads in the R-K-O office, Charlie Freeman, Ben Piazza and Geo. Godfrey, decided last week upon complaint from Weber and Simon, that the Charlie Morrison agency can not handle the Roxy Gang bookings with R-K-O after June 14.

Weber and Simon are the present agents for the act. Roxy, himself, informed Morrison to represent the turn after June 14, when the Weber and Simon bookings will expire.

Morrison submitted the Roxy Gang for after that date to the R-K-O booker. Weber and Simon at once filed its protest against Morrison's rights as representative of the Roxy Gang, while it continued upon consecutive R-K-O time on the current tour, which was started by Weber and Simon.

Presentation Preferred By Warners N. J. Houses

Transfer of vaude, the middle of April from the City to the State, Erie, Pa., and adoption of a presentation unit policy are the Central, Jersey City, to supplant regular vaude shows, are among changes decided by the Warner Bros. booking office. The stage units for Jersey City will, split with Elizabeth, which has found them preferable to standard vaude, starting this week.

WB is still booking only one of the Hoffman houses in New England, New London. While vaude has been considered many occasions for most of the other Hoffman stands, the attitude now seems to be that the houses would probably be better off with straight sound.

Alonzo's Vaude

F. Alonzo, who formerly booked the Poll string out of Keith's, is back in New York to buy shows for his Middlesex, Middletown, Conn., which has been in an all-round policy since Fox bought out Poll.

First vaude show back into Middletown opens today (Wednesday) with Charles Ray heading the bill. Policy will be vaude last half of week only.

J. F. Rogers of Minor Vaude House Wins as R-K-O Best Gross Getter

John F. Rogers of the Englewood, vaudeville theatre on the south side of Chicago, is the winner of first place as the best comparative gross-getter in the contest conducted among RKO house managers during "Jos. Plunkett Month" (February).

Besides the honors, Rogers receives a wrist watch.

Notable in Rogers' victory is that the Englewood, small neighborhood house at 63rd and Halsted streets, is almost strictly a vaudeville theatre. It plays pictures, but of an inferior grade, and has a constant battle on its hands with considerable south side picture house opposition.

Englewood, split-week house, plays five act bills, Chicago RKO booked. Regular bills are augmented one night (Wednesday) weekly by five other turns "showing" for the bookers, and business on that night is terrific. The seven-day attendance is kept alive at the Englewood by exploitation of the vaude, with picture secondary in billing and in the draw.

Englewood was a constant loser until a little more than a year ago. Up to then publicizing of the vaude was neglected, with the house concentrating on pictures and killing off business through the poor quality of films played. Opposition was and still is getting the first grade picture product on the south side.

Rogers and the Englewood are under the supervision of Nate Blumberg, division manager in the Chicago territory. With Rogers, four other managers in Blumberg's division were in the first 11 places in the contest's final standing, giving this division five places against six for the remaining RKO territorial divisions combined.

Rogers is one of the youngest house managers on the circuit and a protégé of Mort Singer. He has been at the State-Lake for about a year and a half, formerly assisting Singer at the State-Lake and previous to that was an usher.

College Grad, Second place in the February

L. A.'S 4 WEEKS

Vaude Conditions Picking Up Some on Coast

Los Angeles, March 25.

Vaude conditions around here are suddenly beginning to spurt. With two acts of entertainers in the field in the Burbank and Million Dollar theatres, there is now about four weeks of playing time booked locally, including the State, Long Beach, out of the R-K-O office.

Million Dollar starts this week with six acts on a full week, the first bill being booked by Melkeljohn and Dunn. Burbank, former burlesque stand, is in a presentation policy, using from two to four acts on a full week. Hippodrome, split week, booked by Bert Levey, uses six acts, while the Beach house has five acts on a split.

Acts Too Slow—Out

Last half show at the 81st Street last week was playing so badly the booking office was asked to take out Jones and Wilson, even if the cancellation cost the circuit. The act, a colored team, played slow along with "Marveltone," a new turn from the west, with the result the manager is said to have mildly torn his hair.

Although declared a fair comedy act and doing all right in other houses, Jones and Wilson were pulled and Carr Lynn shot in on Thursday. Booking office suffered no loss since Jones and Wilson had been doubling from the 125th Street and were willing to withdraw.

Denver Loses Publix Unit

Denver, March 25.

On account of yanking stage shows out of Publix theatres between here and Chicago that have been running in the red, Publix revues have been discontinued at the Denver theatre.

The orchestra has been given the bounce and the only music will be the organ and that on the films.

Leaves only two houses here showing stage shows. Tabor uses Fancion & Marcus units and the Orpheum R-K-O vaude.

grossing contest was taken by Harold Dean of the RKO Griswold theatre, Troy, N. Y. He is one of the Washington College graduates brought to the show business by Hiram S. Brown about a year ago.

About six alumni members of the RKO president's alma mater were selected by Brown on strength of having worked their way through school. RKO-Griswold in Troy was Dean's first theatre assignment.

The other place winners, with standing in the order named, are L. R. Pierce, St. Louis theatre, St. Louis; Willard C. Welch, Belmont, Chicago; Mark Gates, Lowell, Mass.; W. C. Sears, Davenport, Ia.; Harry Billings, Riverside, Milwaukee; Elmer Rogers, Palace, New York; Charlie Sherman, Columbia, Far Rockaway; F. R. Macomber, Globe, New York; John Scharnberg, Madison, Wis.

High honorable mention went to Ames of Des Moines; McCord, Rockford; Martin, Springfield, Elliott, Cleveland; Falcone, Cedarhurst; Tubert, Syracuse, and Joe Lee, Brooklyn. Lee pushed out Orpheum and Greentop, out of the red and into the black.

BILLY
LYTELL
And TOM
FANT

"Two Chocolate Cake Eaters" This Week PALACE, CHICAGO

- March 29—Orpheum, Minneapolis
- April 5—Orpheum, St. Paul
12—Capitol, Winnipeg
19—(Travel)
26—R-K-O Orpheum, Spokane
- May 3—Orpheum, Vancouver, Can.
10—Orpheum, Seattle
17—R-K-O Orpheum, Tacoma
24—R-K-O Orpheum, Portland
- June 3—(Travel)
5—Golden Gate, San Francisco
12—Orpheum, Oakland
19—Orpheum, Los Angeles
26—R-K-O Orpheum, San Diego
- July 3—(Travel)
10—R-K-O Orpheum, Salt Lake City
17—Orpheum, Denver
24—Orpheum, Omaha
31—Mainstreet, Kansas City
- Aug. 7—St. Louis, St. Louis
14—State-Lake, Chicago
21—Riverside, Milwaukee
28—105th St., Cleveland
- Sept. 4—(To fill)
11—(To fill)
18—Keith-Albee, Cincinnati
25—Palace, Akron
- Oct. 4—Keith, Youngstown
11—Hippodrome, Buffalo
18—Hippodrome, Toronto
25—Imperial, Montreal

R-K-O Representative
JACK CURTIS
Personal Direction Act),
BERNARD BURKE

The Scintillating Star of "Blackbirds"

ADELAIDE HALL

Singing Songs—AND HOW

This Week—PALACE—Chicago

Next Week—PALACE—Cleveland

Direction: MARTY FORKINS

P. S.—Starting early next season co-starring with Bill Robinson in a new production

VAN and SCHENCK
at the Coliseum last week described this act as "extraordinary beautiful in its versatility."

Armand and DeVore Co.

Featuring ALMA and ROLAND offer
"MUSIC AND DANCE UNIQUE"

Virtuosity of the Marimba-Xylophone
HELEN DURR
Piano Accordionist
JOE MICHAELS
"LOEW"

Week of March 22nd
Proctor's, Tonkers—Fortham
Week of March 23rd
New Rochelle—Jefferson

ARNOLD—MICKY—CHARLIE—TEDDY

FOUR CIRILLO BROS.

STILL R-K-OING IT

THIS WEEK, MARCH 29, LONG BEACH, CALIF.

BOOKED SOLID Direction: JACK WEINER—ED. KELLER

PALACE, NEW YORK, This Week (Mar. 22)

STEFANO MASCAGNO Presents

MASCAGNO 4

DANCERS EXTRAORDINARY
Finishing Complete R-K-O Tour

Sample Wire of Promises Sent by Indie Agent to Take Houses Away

With the takings getting leaner all the time, indie bookers are getting bolder in their attempts to increase commissions, no matter how houses are brought into the fold. Practice of trying to grab vaude stands from rival bookers by intimating the manager is getting stuck badly on cost of shows, a scheme that had much to do with ruining the indie field, was formerly engineered with care. Now the indies are going on the record with their campaigns to nab houses under this method.

This despite the present condition of the field, badly in need of nutrition, the frequent expose of past practices and the wising up of the managers who have fallen in the past for the smooth sales' talks.

Latest wholesale attempt to garner theatres for indie vaude is attributed to A. & B. Dow, who several times have been hailed before the V. M. P. A. on various matters concerning booking and methods.

That agency has now come out in the open in the offensive for houses, using night letters and thus placing themselves on the record. A sample night letter, addressed to the manager of the Kenwick, Philadelphia (booked by Arthur Fisher), is quoted below:

"If you are interested in taking advantage of the present day vaudeville situation and see what your money can buy today, then please cover the weekly shows at the Newark Theatre, Newark N. J., that we have been booking for the past six

months. Three flashes on every show, 30 people, scenery, talent, surefire applause and show stoppers.

"You have made one change in your booking for the better because after all is said and done, you can't beat New York for vaudeville, but have you ever troubled yourself to find out just how much more you are paying these selfsame acts as to what they are being bought for around here? Look into it. We are sure that you will find out that there is something wrong somewhere.

"Seeing is believing. It won't cost you anything and we stand behind this statement to the extent of producing black and white as to how much you are throwing away. We hope that you are not a philanthropist for actors and agents. Thanking you, we remain,

(Signed) A. & B. Dow.

Panicky

This is a long telegram sent out in the hope that a new customer may be inveigled, and its cost is considerable at present telegraph rates, all this indicating that indies (at least the Dows) are getting more panicky than ever for houses. Formerly indies working this racket to wean houses away from other bookers usually called on the managers in person, often taking along faked contracts showing apparently how the manager was getting stuck on his shows.

The manager receiving the Dow wire reproduced above, sent it to his own booker with the following pithy notation:

"Here's a wire from A. & B. Dow, who seem to be quite hungry now. Every act that they book is a 'wow' and they play only the big time—and how!"

CANCELLATION THREAT

Eddie Medley's Illness Brings R-K-O Edict On Dupres

Los Angeles, March 25. With Eddie Medley (Medley and Dupres) dropped out of the act at the R-K-O last week through illness, Keith office ordered the act cancelled if Medley were unable to go on at Salt Lake City. Jimmy Sargent is subbing for Medley this week at Long Beach, Cal.

IDEA PUBlix MAY TAKE UNITS OUT OF MINN.

Minneapolis, March 25. For the first time since its opening more than two years ago, the Minnesota theatre, ace house of the Publix Northwest circuit here, has not a Publix unit stage show this week. The entire stage entertainment is being provided by Ted Lewis and His Musical Klowns.

Locally, this is thought to preage the beginning of the end of Publix unit shows for the Minnesota. It is believed that before long the theatre will adopt a straight film policy, except for the occasional use of outstanding name stage attractions. Local Publix executives were silent when queried as to whether the Minnesota stage shows are to be continued.

When Lewis and his band last played the Minnesota the bill also included a regular Publix unit. On other occasions, too, when special added name attractions have been included on the program there has been a unit stage show as well.

Loew's Vaude in Canton

Canton, O., March 25. Units go out of Loew's here beginning April 2, replaced by vaude. New policy will give the house a full seven-day vaude week. Reason for change is see's figuring that vaude pulls strong in Canton where stage shows just stringed.

SUNDAY VAUDE CONCERT COLD

Sunday vaude concert racket has petered out in New York completely. With the Columbia (downtown), the Windsor (Bronx), and Minsky's 125th Street cutting out the Sunday acts the special Sunday concert thing has sung its swan song.

The Columbia is the last to drop the Sunday bill, due more to the complete shutdown of the house than to the attendance dropping off. The main reason for the Sunday blowout was that the promoter had an expense of \$500 or more before any mazuma was laid out for the shows. This included stagehands and musicians who had to be engaged at double time or no show. This, coupled with the house rental, nicked the promoter long before curtain time. Then the night talkers got in greater, play and they added to the Sunday slump.

Herb Jennings Resigns

Akron, O., March. Herb Jennings, manager of the local R-K-O Keith's, has resigned.

Jack Hart, of the Roger Murrell office, one of the 10 "out" agencies, remains on the R-K-O floor through transferring to the Billy Jackson office.

ENOS

FRAZERE

"Acme of Finesse"

THIS WEEK (March 22)

Orpheum, Minneapolis

Managers

LEE P. STEWART & LEWIS MOSLEY

Half Week Vaude in Tacoma and Spokane

Tacoma and Spokane, both full weeks on R-K-O's western road show route, will cut the vaudeville to three days only each week commencing April 18. Both will play straight picture the remaining four days, with the vaude in for the first half, taking in the week-end. Tacoma's place on the route falls between two full week towns, Seattle and Portland. Spokane is between the two open weeks following Winnipeg and preceding Vancouver.

Sibylla Bowhan, who appeared in the Huston Kay act recently, did the fan dance she did with the turn, in the "Rose-Marie" show during its run at the Woods, Chicago. The impression gained from the notice was to the contrary.

REMEMBER

APPLAUSE REVERBERATORS

An invention that will amaze the world; same world will be left agape and limp, no less. Sets in either or both walls of any theatre and stimulates hand clapping by mechanically increased applause volume. A boon to those who bow to silence. Manufactured by Trahan & Sons as the sacrificial offering of several guilty consciences.

At Trahan, that great comedian and inventor of APPLAUSE REVERBERATORS first tried it out before packed house at Orpheum, South Bend. Three applauded at finish made it sound like six.

With each purchase, FREE instruction booklet on how to sell managers idea of letting you tear out piece of wall to set up this handy instrument.

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MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE BLD'G

JOHNNY JONES

IN CHARGE

M. L. AL GUY

Greenwald--Weston--Perkins Agency

Suite 606, State-Lake Building, Chicago

Acts Desiring R-K-O Routes in the West

SEE

AL WESTON

Edward S. Keller Office

Suite 902, Palace Theatre Bldg., New York

EDWARD S. KELLER

1564 Broadway

New York

JACK WEINER

BERT WISHNEW

KEEP YOUR EYES OPEN

Who Is Your Favorite Agent?

My 24 years of association with the Keith office has established a record, whereby I am in a position to mention a few of the more successful artists that have never been represented by any other agent except myself, such as Van and Schenck, Belle Baker, Chas. King, Willie and Eugene Howard, etc.

NOW I NEED A LIMITED NUMBER OF GOOD ACTS

I hereby authorize you, Edward S. Keller, to submit and book my act known as the..... on the R-K-O and affiliated circuits.

name of act

by

Clip and Mail at Once to the Edward S. Keller Office

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1560 Broadway
NEW YORK CITY

Henry Rosenblatt, youngest son of Cantor Rosenblatt's eight children, opens April 5 for RKO at the Franklin, New York. Sings. Ray Shannon has left "Simple Life" and will not return.

JAY C. FLIPPEN (2)
15 Mins.; One and Orchestra
Academy (V-P)
 After a season at the helm of an R-K-O unit, Jay C. Flippen is back without the excess. Supporting an audience plant working in the Sid Slinger manner, he is generally good, but stage with Flippen. Jay C. manages to grab a big quota of laughs, and the act is generally good, but there are several disappointing moments and the impression is that Flippen could do better.
 For one thing, the act stuff has been overdone. In using it, Flippen is following where he used to lead. It makes them laugh to a certain extent, yet Flippen has always made them laugh, and louder.
 Several years since Flippen went whiteface, there is a natural spot for him now to return to cork. His blackface was always one of the best among black and today cork and blackface turns are rare. It's a spot to step in if Flippen wants it. *Digs.*

DELIVERY BOYS
 (Joe Schuster, Johnny Tucker)
13 Mins.; One
Academy (V-P)
 The deuce at the Academy, the Delivery Boys (Joe Schuster and Johnny Tucker), radio team, were tripped up by a yellowing act. Apparently lack of knowledge of how to keep 'em interested in a stage act. Imitating (by request) other acts, better known radio acts, they finish saved them from a flop. In spite of the finish, which wasn't too good in itself, but seemed good in contrast to what preceded, the Delivery Boys made a pretty dismal impression.
 Harmony opening doesn't get them started at all. Both seated on a piano bench, one playing and the other handing out the radio while a prop mike is lettered WOR to supply the other classification. Imitations are not good by an act, and a slightly interested crowd, were given of Amos 'n' Andy, Vallee, Oakland, Osborne, Happiness Boys, and a few were faithfully done and well received. Someone yelled La Belle Rose and another, who called the Goldbergs, but Schuster and Tucker passed them by. Both good for laughs, however. In the radio imitations, Schuster and Tucker have an idea, but contribute little to it. They need an act.
 For vaude, as previously outlined, the Delivery Boys don't deliver. *Bigs.*

BOY SCOUTS (4)
Singing and Dancing
12 Mins.; One
125th St. (V-P)
 A male foursome hoofing, with a couple of numbers and getting laughs through discrepancies in size of the group, ranging from four to seven feet.
 Boys open in collegiate attire. Two follow with an eccentric double, with two spinning. Two follow with traffic cop, acrobatic, and all four in ballet costume for another vocal and travesty for finish. It got laughs up in this sort neighborhood, but won't roll them in the better grade house.
 Closed show here to fair returns. Showed nothing unusual in hoofing and may get by in No. 2 on pop bills. *Edbs.*

VAN AND BROWN
Singing and Dancing
10 Mins.; One
Franklin (V-P)
 Colored boy and girl, boy doing plenty of class hoofing and girl filling in nicely as foil and with true colored knock of handling peppy jazz song numbers.
 Boy's stepping is the foundation of the turn. He's the only fancy type that can do legman and tangles and grades with the best. Bill Robinson imitation for the feature, of course.
 No. 2 on the minor time. *Rush.*

THE TOPNOTCHERS (4)
Dances, Songs and Acrobatics
15 Mins.; Full Stage
Lincoln Sq. (V-P)
 Array of talent, but routine not shared for best results. One girl is highlight through her ground acrobatics. Two boys do most of the hoofing, although the acrobatic figures in a trio eccentric number.
 Boys not bad tappers. Fourth member is a girl who takes care of vocal assignments. She attempts too much.
 A pleasing turn with no stalling, but acrobatic girl the stand out. *Mark.*

ON WAH TROUPE (5)
Chinese, Tumblers
Full Time. (Full Musical)
Hippodrome (V-P)
 Good middle spotter. Hair hanging by two girls as they balance a table of acrobatic figures and tables at the same time, the best. Fifth in the layout is tail male, mostly atmospheric.
 In all other respect act similar in setting costumes and routine to other Oriental tumbling and acrobatic turns. Finale is usual twirling tricks.
 Played here to big returns.

LOUISVILLE LOONS (10)
With Marian Christie
Band Act
19 Mins.; Full
 More novelty in this band act than shown by any since Horace Heidt captured Broadway. Versatility of the Heidt bunch is present, and it is very likely that the Loons will go as far as Heidt, but the novelty and music present in the Loons is the powerful help from Marian Christie, m. c. places it above the average and better run of the Loons.
 The Loons, led by Walter Davidson, and Christie, have been playing since they started, and lack the customary youthful appearance, and the manner in which the 10 are stretched across the stage makes each very prominent. First impression means nothing, however, for when getting to work the bands sound out steady entertainment. Pianist, probably Davidson, rises once to introduce Christie. Latter does up straight act, walking pigeon-toed and talking that way to complete the effect. Christie's recitation number concerning a glass of wine and a glass of water (trated), finely done, is strong entry.
 Band plays "Tiger Rag" in a new way for a warm finish. *Bigs.*

"DANCE MODELS" (6).
Paul Yocan and Co.
19 Mins. Full (Special)
 Paul Yocan, formerly in a three-piece act, has expanded into six. In a turn that is slow and is well acted and costumed. It might be greatly improved with reduction of the running time to 14 or 15 minutes.
 For a good vaudeville, fair. Plenty of places exist where cutting can be done. Acrobatic-fan dance, a little, and a little, and the piano solo. Latter would be missed at all. Some of the introductory matter, including love bit and a little humor, and the Spanish single topped by a double, could be taken out.
 Cost. formerly had only Eva Sæther and Eunice Schramm, specialty dancers, in his act. He has added Miriam Schuster, Madge Whiteside and Lynn Brown, latter pianist. Two new girls are also specialty people, doing fair acrobatic and other specialties. The fan dance, with the acrobatic touch, is one of the flashiest in the Yocan act. The piano solo should be retained, although standing cutting.
 All in the Yocan turn are fairly capable but not outstanding. Without the staging and flash costumes, their efforts would be minimized from an audience viewpoint. The costumes alone go a long way toward putting the act across, though blustering no one's hands with applause. *Char.*

SEYMOUR AND HOWARD
14 Mins.
125th St. (V-P)
 In 27 Seymour and Jessie Howard were in their own revue, humorous blackouts. Now both are in a new act, featuring a playing man and wife for comedy crossfire. The material is too heavy, drags, and is without punch.
 Out of their former revue they have retained the opening bit. It is one of the best of the act, and which wife and husband indulge in making biting retorts. After that they sit at a table, supposedly a cabaret, and nibble freely, with Miss Howard, a bronze-haired woman, attempting to draw laughs from constant drinking and little change of source talk, and Seymour goes into a semi-comedy recitative about vaudeville, and slumping to the floor at the end of his song.
 Missed here. Lacks substantial material. *Edbs.*

THELMA WYNN
Songs
10 Mins.; One
125th St. (V-P)
 Thelma Wynn is a likeable brunette who averages good singing, and four numbers acceptably. She should make the grade as deucer in popular houses. Lacked sufficient finish for the better grades, but that may come later.
 In front of the stage band here the layout skirt and chance to solo. Herbert medley, comedy number in "hebe" dialect, and ballad with tear-jerking recitation. Latter got most of the laughs.
 Next to close here, probably due to the stage band garb, but wouldn't hold the spot on regulation bills. *Edbs.*

"DANCE BOUQUET" (8)
Revue
11 Mins.; Three (Special)
Jefferson (V-P)
 Not worth considering. Dull flash that doesn't sparkle a single glint. Apart from the act there is something to be said for the solo work of the dancers, and the girls who dance with ease of movement and action grace. With a bit more of the act, and a little more of what she is trying to interpret, she is a pretty good bet for a worthwhile act.
 The boy is minus and the chorus of six girls less than that from the talent viewpoint.
 On the whole, the act is different. But looks alone don't make dancers—even a chorus girl. *Edbs.*

ROY CROPPER
Tenor
15 Mins.; Two
Palace (St. V)
 Roy Cropper is recently from the vision theatre, the abilities of a "romantic tenor" and presents a clean-cut up-staging appearance to sustain the act. He is a robust actor, and a filling voice and gets by easily as a class singing turn.
 In a couple of times, but this is a temporary condition, possibly due to opening material tension. Four numbers rendered, including a piano solo, and a piano solo by Jimmy Rogers nicely received. Able accompanist, but he lacks the make-up for the back of his neck.
 In tone, pleasing. *Land.*

MILLER AND VELIE and Co. (2)
"What the Church" (Comedy)
25 Mins.; Three (Special)
86th St. (V-P)
 Mixed foursome made up of Harry Miller and Jay Velie and Audrey Berry and Claire Noel, with new talking and singing comedy by Harry Green. Agreeable piano solo, and a piano solo by Jimmy Rogers nicely received. Able accompanist, but he lacks the make-up for the back of his neck.
 In tone, pleasing. *Land.*

GRANDOS AND PORTER and Co.
Dancing and Music
14 Mins.; Full Stage
 Team made up of Pepita Grandos, Spanish singer and dancer, and Phil Porter, comedian, and a piano solo. Backed by Clemente's Serenades, five men in Spanish costumes playing an intricate xylophone on a long table, and extra man on bass viol. Act lacks punch.
 Couple start with song due to Seymour and Jessie Howard. Girl goes from this to Spanish dance, and much clucking of easterner. Porter is in a good way, and for tenor solo in going with announcement of Miss Grandos doing a Spanish version of the breakaway, which is without punch.
 Porter does song number in Spanish, and extra man on bass viol. Act lacks punch.
 Couple start with song due to Seymour and Jessie Howard. Girl goes from this to Spanish dance, and much clucking of easterner. Porter is in a good way, and for tenor solo in going with announcement of Miss Grandos doing a Spanish version of the breakaway, which is without punch.
 Porter does song number in Spanish, and extra man on bass viol. Act lacks punch.

MORELL AND ELYNOR
Roller Skating
7 Mins.; Full Stage
Franklin (V-P)
 Fast turn on the rollers by nice-looking medium-sized girl and man partner. Nicely routine and costumed. Extra man on bass viol. stone trimmings. Excellent opener.
 Get under way swiftly with a fast turn on the rollers into graceful dance movements on the rollers and finish with a whirl finale, good old straight by spinning partner.
 Girl opens in attractive frock of blue and white, and a solo by tunic solidly covered with the phony sparkers. Work before own W.O.W. and a solo by roller skate with couple entering through the wheels. *Rush.*

"THREE DOCTORS" (3)
Comedy Talk and Songs
19 Mins.; One
State (V-P)
 "Doctors" Pratt, Sherman and Rudolph are doubling from station W.O.W. and a solo by roller skate with couple entering through the wheels. *Rush.*

NARO LOCKFORD (4)
Dancing, Acrobatics
12 Mins.; Full (Special)
Franklin (V-P)
 Around his familiar back breaking and bone bending tumbling and acrobatic dancing, Naro Lockford has added a robust actor, and with the toughness an added advantage for Lockford's own sensational work. Act is an excellent novelty dance turn.
 Closing number, gagged up burlesque on group adagio dancing, is a natural within the comprehension of all vaude audiences in following a two-year deluge of serious adagio duos, trios and quartets. The three men and the girl supporting Lockford are all on for the closer, Lockford taking hand falls at the end of his flights in contrast to the girl's cleaner work.
 The girl, Lill De Muthe, on with Lockford in the starting number, the girl bit he used in another turn, and shows herself to be an exceptionally supple and graceful little trick. She is on again a bit later for a legit adagio number with one of the itself, this is perfect entrance for the succeeding satire. One of the boys has an acrobatic solo in "one." *Bigs.*

getting her an encore. Chief asset of this dazzling blondest form, both amply revealed.
 Fourth, Frank Gabry, with his "Must Be Music" song, start pulling him over despite the similarity to Neiman's act with an unfamiliar audience. A crotch with his hand on his hip, and the ventriloquist banter with a stooge in a box. The jazz up song by the trio, "Love's a Mystery," Gabry shakes the doll, got over with a smack.
 Closing was that good hand-to-hand act by Frank Sylvester and "nephews," the three midgets, comedy with the smallest keeping this turn fresh for folks. Few walked.
 Show completed with "Rich People" (Pathe), Radio Review and "St. Louis Blues" (Pathe), two-roller.
 Business capacity downstairs with main floor holdouts, but just fair in the balcony for Saturday noon show. *Loop.*

FRANKLIN
 (Continued from page 51)
 The chatter sisters originally produced in the first show, on No. 2. Sisters are doing the sophisticated dance line of cross fire, but with only one male hooper with it, mostly because they haven't the savvy the stuff calls for and try to strong-arm it across. Method doesn't do it, though the material has its good points.
 Pepita Grandos and Phil Porter (New Acts) are Spanish dancer and dancer, and a piano solo. Backed by Clemente's Serenades, five men in Spanish costumes playing an intricate xylophone on a long table, and extra man on bass viol. Act lacks punch.
 Couple start with song due to Seymour and Jessie Howard. Girl goes from this to Spanish dance, and much clucking of easterner. Porter is in a good way, and for tenor solo in going with announcement of Miss Grandos doing a Spanish version of the breakaway, which is without punch.
 Porter does song number in Spanish, and extra man on bass viol. Act lacks punch.

STATE LAKE
 (Vaudefilm)
 Chicago, March 22
 Vaude show skins over \$5 minutes, shorter than usual. Esther Ralston, the blonde fooler, packs the marquee punch, but inside Frank Gabry is the wallop with his ventriloquist comedy.
 Bookers will insist on putting two single act comedies on the same bill, Gabry for one and Hal Neiman, who has ditched his tramp act. With Gabry's sinking start, act had to climb, coming on after Neiman.
 "Speedy Feet" small flash with a big for the first act, and a solo by five feet, opened. This is comparatively new and working nicely. A comic song and dance by two girls, and a rough comic with company grouped on a prop Robinson staircase for a tap routine, are strong items. Gabry is above average in his legman.
 In the duce Neiman, wearing a tap arrangement with falling pants, and retaining his leg, feet, and well with a few intimacies to the audience, but the principal bit is his pants and the comic instants.
 Esther Ralston, third, has sliced her act since it opened new at the Palace here, and with some improvement in her act, but the piano singing into the mike continues as a strong asset. Miss Ralston, with the pink with her taxi-dance, and the impromptu in her "Boardwalk Blues" dance, following, she made a perfect but uninteresting act, but not a bad act to swing her arms with the music, and the comedy of it helped.

ACADEMY
 (Vaudefilm)
 180 minutes of show here Saturday last week, headline here with no intermission and only the alternate of pictures and vaude to change pattern, pretty high quality of entertainment. The picture, "The Girl in the Red Dress," which it'll wear them out. No worn or tired looking pants in the 14th street, and the quality must have been there.
 Seven acts, "Blaze of Glory," featured picture, and a picture, and trailers. For half a buck Saturday until the night show. Seven acts, "The Girl in the Red Dress," which it'll wear them out. No worn or tired looking pants in the 14th street, and the quality must have been there.
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85TH ST.
 (Vaudefilm)
 Old style vaude is being shot into Proctor's 85th Street on a small scale by the R-K-O office with no apparent effort in sight to make "names" stand up as far as the combo time is concerned. Placing four-act bills here is giving the feature a little dependability. Act when the picture hasn't made the vaude nine times out of 10 looks like a large-sized piece of nothing. In the old days, the act around the New York houses for some time, "Sally" (F-N), was the act that Marilyn Miller was the draw.
 Lee Morse is considered to have some following due mainly to her records, but she has made a good shot around the section was a credit for her disc rep on the lobby frames and in the old days, the act well here. On second which didn't seem to feaze her work or her appearance, the finale she made a self heard even to the last row, and this is some trick in houses of the elephantine size of the 85th Street.
 Opening with the Honey Trough family. Neat appearing acrobatic turn. After Miss Morse the Four Carobers, Easy on, as far as the "Pop" to score with their rough hoke and blah-blah comedy rough stuff.
 Closing were Dillon and Parker. They get wholesome assistance from the supply, acrobatic femme dancer and a picture, and a picture, and trailers. For half a buck Saturday until the night show. Seven acts, "The Girl in the Red Dress," which it'll wear them out. No worn or tired looking pants in the 14th street, and the quality must have been there.

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NEXT WEEK (MAR. 29)
THIS WEEK (MAR. 22)

RIS

PARIS

Week of March 22

Cirque du Hiver	Harry Carr
Garzon Tr	Iles & Loyal
Bruna & Yolanda	Carroll-Porto-C
Walter & Choccolé	Max & Morris
A. Larre's Horses	Folles Berges
Apollonia	Alfred Randall
Flatbros Bros	Zoukale
Almeidi Tr	Simone Vabelli
Maginel Tr	Hudson Wondel
John & Jack's Lions	W. Jackson Ogle
Ellecco Co	Vera Trotitzky
Carre Jr	Betty Compton
Cirque Medrano	Castel-Orbal
Rose & Jean S	Carlotta Conti
Bern's Bears	René Hagen
Katie Guetlime	Rene Henri
Gray & Guit	Raynal-Dellys
Joe Heyer's Horses	Dayelma & Balle
Paul & Helen	Max Rehan
Otto Gordon	Fedro Rubin

"Honey"
MINNEAP. MINN.
Minnesota (23)
'Anniversary Show'
Barto & Mann
Stone & Vernon 4
Al Robbins
Yorke & Johnson
Vivian Fay
Evan's Ensemble
NEWARK
Brunford (22)
"Sunny Days" U
Harry Rose
3 Gobs
Harold Ralder
"Couldn't Say No"

Penn (22)	B
"Gym Jams" Unit	E
Trixie Friganza	3
Davey White	4
Bobby Walthour Jr	B
Prosper & Marat	
Flo Marx	
Chester Hale Girls	
"Sarah & Son"	
PROVIDENCE	
Fay's (22)	G
Carron	N
L Stoutenburg	W
& R Gorman	A
Senna & Weber	M
Harry & Gurley	G
	(T)
Y IN SILK	
INGTON'S	

Low's (29)
 by Gillette
 le Leonard
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 ash Devile
 a Donn
 enning
BAY RIDGE
 Low's
 t half (29-1)
 on's Dogs
 lossoms
 C Haines Co
 n's & Cohen
 Gladys (2-4)
 t half (2-4)
 phy & Winton
 ge Hunter
 Hyde & Malda
 s to fill)
BOSTON
 rph. and (29)
 rden China U
 ers to fill)
CANTON

reference Co
 all)
 OLEZANS
 (29)
 & Towns
 & Hayley
 & Co
 all)
 REFOLE
 (29)
 Du Val
 & Or
 all)
 BURBURN
 (29)
 Froltickers
 & Co
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 HENDON
 (29)
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The
 All
 "JACK"
 All

2d half (2)
Louis & Cheryl
Serge McDonald
Pat Daly Co
Bryant & Ha
Chris Howard
Devote Dennis
B & J Cooke
2d half (26)
St Onge 2
Mary Ardis
Joe Young Co
Hart & Barlo
Jack McBride
G Browning P

Any Family
Dooley & Sales
Pastine Rev

HOWARD
BONDS FOR
A B Leach & Co

2d half (2-4)
Senorita Alcanez
Harrison Cole
Hamilton Sis &
Evans & Meyer
5 Leland
2d half (26-28)
Luster Bros
Grace Doro
Kemper & Jeann
Bob Robinson
(One to fill)
A. N. S. ITT

D SLOAT
INVESTMENT
12 William St. N. Y.

Johnny Downs
Billy Maine Co
Jimmy Savo
B. Cooper Co
2d half (2-4)
Norwood & Hall
W Osborne & Orch
Billy Hallen
Robbins 3
(One to fill)
2d half (26-28)
The Warners
H F Welch

LONDO

WEEK OF March 24

VINSBURY Park
 L'Esue & Sons
 Empire
 Victoria Palace
 Funny
NEW CROSS
 Gypsy
 Empire
STRAFORD
 Making Whoopee
BIRMINGHAM
 The Grange
 Funny
 Teddy Bear
 G'tr'de de Cannoon
 Empire
 Willie Gardener
 Empire
 Holden's Manikins
 Rios & Cowley
 Empire
 The Co-Optimists
 Empire
 Petal Pan
 Empire
 Passing of 24 Floor
 Funny
BRADFORD
 Funny Side
 Empire
 Funny Side Up
 Empire
 Symphon' in 2 P'ts
 Empire
EDINBURGH
 Wake Up & Dream
 Empire
 Alhambra
 Journal
 Empire
 All Fit
 Empire
 Nellie Wallace

MANLEY
 Grand
 Join the Tug
 HULL
 The Comedy
LEEDS
 Happy Express
 Empire
 First Mrs. Franz
 Empire
LIVERTON
 Blue Eyes
 Empire
MANCHESTER
 Palace
 Funny
NEWCASTLE
 Follow Two
 Empire
NOTTINGHAM
 Casino de Paris
 Empire
 Home
 Empire
 Hold the Road
 Empire
PORTSMOUTH
 3d Time
 Empire
ROCHESTER
 The Desert Room
 Empire
 Ris
 Empire
SOUTHSEA
 King
 Empire
SWANSEA
 Blue Bloeds
 Empire
 Beryl Beresford
 Empire
 Rod Hudson G
 Jack Murray
 De Giles, Street

Paramount, N. Y.
Dir. LEED

NEW IDEAS
Fox-Poll (22)
"A" (22)
Rodney & Gould
Jean McDonald
Brown & Willis
Al & Al
Earl Lewis
Earl, Paul
Burney Rapp Bd
"Auntie" Moon
PHILADELPHIA
Rearle (22)
"Lark Alone" Unit
Boal
Runaway (4)
Littlefield Dancers
Schneider's Syncop's
"Burning" (22)
"Rock" (22)
Buddy Walker
Rose Valdez
Alene & Evans
Branden, C. & M
Paul Lantz
Caroline & Ruth
"Let's Go Places"
"Masturbation" (22)
"River Blues" (22)
Nick Lantz
"Songs of the West"
PITTSBURGH
"The Great" (22)
"Hot Footin' 11" U
Joy Mills
Boal
Sylvell Sils
"Baby" (22)
"Sons of the Gods"

Week, March 28	(C)
& SMITH	
The Melody Man's	Ca W
WASHINGTON, D. C.	W
"Baby Songs" (9)	Hi M
Barbara Walker	Se C
"Baby Songs" (9)	Se C
Brandies C & M	
Landes & Evans	
"Early in the Morning"	
Carolanne & Ruth	
Smith & Beauties	
Alex Callum	
Ernestine Davis Sym	
London Brunsell	
"South Sea Rose"	
(12)	
"Colours" (11)	
Alex Callum	
Rome & Goss	
Ernestine Davis Sym	
"Baby Songs" (9)	
Billie Rolfs	
Willie Martin	
Maxine Evelyn	
Ernestine Davis Sym	
"Baby Songs" (9)	
Ernestine Davis Sym	
"Let's Go Places"	
Fulmer (28)	
"Only the Melodies"	
"New Words" (1)	
Port Henning	
Bobolinks & Little	
Ernestine Davis Sym	
Dennis Sie	
Flora & Flavia	
Bobolinks & Little	
Ernestine Davis Sym	
A & G Plum	
Smith & Beauties	
"Goodnight Night"	

[illegible][illegible]

Prediction Comes True	
Lord	AKRON
and F	L Osborne & Co
to Co	Dalton & Co
to Co	Devere
to Co	Harry Holmes
to Co	4 Phillips
to Co	
to Co	Stanley
to Co	Faynes & DeC
to Co	Roy Rogers
to Co	Roy Rogers
to Co	
to Co	ALBANY
to Co	Pruett's
to Co	Sheldon Hef
to Co	Joe Fred Co
to Co	Hill Billies
to Co	(Two to 1)
to Co	(22)
to Co	3 Belmont
to Co	M. J. Belmont
to Co	Patt Daly Co
to Co	K. Schwartz &
to Co	Frederick
to Co	BOSTON
to Co	W. H. H. H.
to Co	Honey Tree
to Co	Stan Kavanau
to Co	Clifford & M
to Co	Dillon & Far
to Co	Lt Glitz Rice
to Co	
to Co	Don Cummings
to Co	J Thomas Saw
to Co	Rose's Midret
to Co	(One to 1)
to Co	BUFFALO
to Co	Hilltopped
to Co	St. Louis
to Co	C Bennington
to Co	Anderson &
to Co	Harmon
to Co	H Carroll R
to Co	(22)
to Co	Songs & R
to Co	Harrison & L
to Co	

Ym
Volts of RKO
Jim McWilliams
Kosita

(22)
Odds & Ends
Ruth Norton
(Three to Nil)

Co
Co
L
A
L
Ford
9
Mette
9
art
Cuth

Billie McGeeles
Hillstead
Alma Beldin
Edna of Newton
Kick Murdoch
Billie McGeeles
(One to Nil)

(21)
Clivio Pansy
Al & Shelly
Scott Saunders
(One to Nil)

MONTREAL
Keith's
1st half (25-0)
Ethelmer
Moran Warner &
Brian McDonald
(2) 2nd half (2-4)
Primrose 4
2d half (Laurens)
Dauntless
(Three to Nil)

MONTREAL
Orpheum
The De Verges
Lois
Patheal Barker
Frank Gaby
Young Tr
(22)
Boyd Senior Co
Ray & Harrison
Tr
Lizzard Arnes

MONTREAL
Palace
Parks & Morgneren
Ellis & Barrows
Lodge
Pollack &

PITTSBURGH
Harris (29)
2 Harris
Smith Strong & L.
Victorgram
Tweezer (29)

CLEVELAND
Clifford (27)
Pinto Aracely &
V. Victorgram
Tweezer (29)

FORTLAND
Orpheum (29)

GASTRO
Cheaseigh & Gibbs
Tinova & Bakoff
L. (29)
(One to fill)

Golden Patey Co
Arthur Patey Co
Gold & Rayne
Graham & Sunshine
Soul Goud.
(One to fill)

KNOXVILLE
Albee (29)

Don Cummings
Ada
Joe Thomas 6
Ike Rose 8 Midgets
(29)

The Hill Billies
Johnson (29)
The Hill Billies
La Belle Pato
Harris & Rudcliffe,
Harris & Rudcliffe,
Harris & Rudcliffe,
(29)

QUEBEC
Kellins (29)

Jermone
Elnora
Verna & Elinore
(Three to fill)

F & E Carmen
Collins
Hayes & Cody
Bozo Snyder Co
(29)

ROCHESTER
One

Marionelli Girls
Love in the Ranks
Marionelli Girls
Morris & Campbell
(29)

Picture Theatres

NEW YORK CITY
 Cantel (21)
 Zip (29)
 Dave Apollon
 George Bell
 Lillian Shade
 Royal Philippine Or
 George S. Jones
 Burns & Swanson
 Chester Hile Girls
 "Dancing Kings"
 Al...
 6 Maxwells
 "Young Eagles" (22)
 Lew White
 George G. Gmentier
 Joseph Littau
 Patricia Bowman
 Georgeine
 Lucille Fields
 Ellen Eckler
 Rex
 Percy Wenrich
 Dudley Connolly
 Tom Connolly

CHICAGO, ILL.
 Avalon (21)
 Coolidge
 Marco Domingo U
 ...

BOSTON
 Metropolitan
 "Relaxation"
 Geo D. Washin
 ...
 Helen Lewis
 "Honey"
 Fox (22)
 "Klansin" Idea
 Rex
 J & J. McClen
 Will Cowen
 David
 "Let's Go Plac
 Furmumet (21)
 ...
 Rudy Valle

Cole & Snyder
F Faruam & Girls
(Two to fill)
1st half (2-4)
Winnie & Dolly
Badger & Muesler
Angus & Seale
R. C. Co
Sam Kahn & Orch
Delancey St.
1st half (29-1)
Jimmie Evans Co
Russell & Marconi
2nd half (2-4)
Gordon & Day
Baby Bobby & B
Jackson & Carr
Klein Bros
(One to fill)
Fairmount
1st half (29-1)
6 Lucky Boys
Besser & Baifour
Olyn Dandick
R. & Lytle Rev
(One to fill)
2d half (2-4)
Rath Bros
Margaret Merle
H. Burton Co
Herschel Henlers
Down Home

Taylor & Garry Co	
Joyce Coles	
Peggy English	
State (29)	
Manhattan Steepers	
John R. Wash Co.	
Joe Phillips Co	
Phil Baker	
2 Oranitos	
Victoria	
1st half (29-1)	
Baby Bobby & B	
Emmy's Pets	
Mae & Use	
Parker-Babb & Oh	
(One to fill)	
2d half (2-4)	
Les Jards	
2 Blossoms	
Olyn Landick	
Spriess Frissee Co	
(One to fill)	
BROOKLYN	
Bedford	
1st half (29-1)	
Les Jards	
Zelda Santley	
John Barton Co	
Jack McKay	
Ernest Frissee Co	
2d half (2-4)	
Adolf Gladys & M	
Mae Francis	

NEW YORK CITY	2d
Chester	Mary
Ad. half (29-1)	Wanda
and & Grlton	Al K
and Shay	Harla
K Hall	L Lams
K Hallen	
Cagno 4	
Ad half (2-4)	1st
and Hounds	Glad
Welch	Kenne
us Cars	Wilson
dy & Wells	Ned 2
to Lockford Co	Will
Ad half (26-28)	
LaCrosse	La Sa
Freed & Orch	Chain
Faber	Billy
le Rags	Lo
	Louise
Coliseum	2d
Ad half (29-1)	Will
Adners	Peggy
and Marlin	Bent
amurons	Fanny
dy & Wells	(One
and Boys	
Ad half (2-4)	1st
and Rags	Russal
	Adam

Mr (26-28)
Collegians
Hayley
Dixon
Sant & Girls
High St.
half (29-31)
and & Cohen
Dobson
worth
borne Orch
and (2-4)
& Mack
Conroy
Elsa Newell
and
Le Lions
Mr (26-28)
eggie & Girls
and
Bruce Romeos
Brice
rdham
alf (29-31)
Art Circus
& Rasch

CHICAGO
Palace (2)
H & R
Eddie Pardo o
(23-1)
Pat Rooney C
Billy House, C
Felix Fashion
(3 to all)
(22)
Harriman S
6 Brown Bros
Guy Edward's
Jack Osterman
Lytell & Hall
Adelaide Han
Charles Wein
5 Avalons
State-Lake
Dance Fables
Rex Ruling
Chamberlain
Van & Schen
Bee Hee & R
(23)
Hal Neiman
Eather Raisto
Frank Gaby
Robert Sylvest
(One to all)
CINCINNATI
Albee (2)
Lamont 4
Dier
Bos Snyder
4

Bobby Mae
 Mildred Hunt Co
 Fred Leightner
 (One to fill)
NEWARK
 Keith's
 1st half (29-1)
 Cardini
 Paul House Rome
 Peter Higgins
 F D Armour Co
 (One to fill)
 Rev
 Paul House (2-4)
 B & L Gillette
 Roy Rogers
 Angus & Searle
 Rae Samuels
 Paul House Co
 2d half (26-28)
 Sawyer & Eddy
 Ruddell & Dunnigan
 H. L. Leary Co
 Millard & Marlin
 Lodova
NEWARK
 Palace (29)
 Zelda Bros
 Lynn Canter
 Ricardo Cortez
 Harris & Radcliffe
 (One to fill)
 (22)
 Cardini
 The Rova

M. & M. Laffoon
 Mitty May
 12 o'clock Rev
 (One to fill)
SALT LAKE CITY
Orpheum (29)
 Alexander Girls
 Ken Christy
 Healy & Cross
 B. & S. S. S.
 Howard's Ponies
 (22)
 Nash Ouralnasky
 Vash & Patsy
 W & J Mandell
 Owen McGivney
 The Wager
SAN DIEGO
Orpheum (29)
 Cirillo Bros
 M & A Skelly
 Scott Saunders
 Pepito
 (One to fill)
 (22)
 Lee 2
 Medley & Duprey
 Galla-Rini & Sis
 Jack Pepper
 (One to fill)
SAN FRANCISCO
Golden Gate (29)
 Lime 3
 Adela Verne
 The Honeys

JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila

[illegible]

1st half (29-1)
4. Massena
U 1st half (29-1)
M Angelo & Bernie
C 2nd half (2-4)
1. Melody Mansion
U 2nd half (29-1)
L Lou Holtz, Wayne
H Earle Webb & Or
(One to fill)
1st half (29-1)
J & H Cavanaugh
C 2nd half (29-1)
R Robert Fay Co
H Roberts & Donnell
(One to fill)
2nd half (2-4)
J Jack Janis Co
P Page & Lyons
U 2nd half (29-1)
L Lou Holtz & W Re
(One to fill)
1st half (29-1)
L La France & Reed
U Runaway 4
C 2nd half (2-4)
1. Revel Roads & Red
U 2nd half (2-4)
1. Watson & Cohen
P Frank Masters Co
U 2nd half (29-1)
L Loew's 176th St. (29-1)
C 2nd half (29-1)
T Thedy Joyce
U 2nd half (29-1)
L Loew's 176th St. (29-1)
C 2nd half (29-1)
1. Sergio Plush
U 2nd half (29-1)
L Ralph Olsen Co
U 2nd half (29-1)
C 2nd half (29-1)
L Kuka Stanley &
P Parker & Kunkin
U 2nd half (29-1)
L Kuka Stanley &

TUESDAY		WEDNESDAY	
HOTEL MANHATTAN		HOTEL MANHATTAN	
159 West 47th New York		159 West 47th New York	
Harry Kahne Co	C	Harry Kahne Co	C
Care Free	C	Care Free	C
6 Lucky Bobs	C	6 Lucky Bobs	C
1st half (25-1)	C	1st half (25-1)	C
Kafkas Stanley & M	C	Kafkas Stanley & M	C
1st half (25-1)	C	1st half (25-1)	C
Lila Lou Houts	C	Lila Lou Houts	C
Sasha Lehn Co	C	Sasha Lehn Co	C
1st half (25-1)	C	1st half (25-1)	C
2d half (2-4)	C	2d half (2-4)	C
Reinald Co	C	Reinald Co	C
Besser & Balthous	C	Besser & Balthous	C
Lisa Gellis	C	Lisa Gellis	C
Reinald Co	C	Reinald Co	C
(One to fill)	C	(One to fill)	C
Kings (29)	C	Kings (29)	C
Wesley & Co	C	Wesley & Co	C
Chivalier Bros	C	Chivalier Bros	C
1st half (25-1)	C	1st half (25-1)	C
Edna Howard	C	Edna Howard	C
Net Sprin	C	Net Sprin	C
Frans King & King	C	Frans King & King	C
Loew's 40th St	C	Loew's 40th St	C
1st half (25-1)	C	1st half (25-1)	C
Wynette & Doyle	C	Wynette & Doyle	C
Reynover & Cunard	C	Reynover & Cunard	C
Close	C	Close	C
Page & Lyons	C	Page & Lyons	C
Frank Masters Co	C	Frank Masters Co	C
2d half (2-4)	C	2d half (2-4)	C
De Costa & Grady	C	De Costa & Grady	C
Close	C	Close	C
Murray & Allan	C	Murray & Allan	C
Sasha Lehn Co	C	Sasha Lehn Co	C
(One to fill)	C	(One to fill)	C
Metropolitan (29)	C	Metropolitan (29)	C
Hosly & Bachetors	C	Hosly & Bachetors	C
1st half (25-1)	C	1st half (25-1)	C
Oriental	C	Oriental	C
1st half (25-1)	C	1st half (25-1)	C
Gordon & Day	C	Gordon & Day	C

DRUMMA
 Co Dorro
 2d half (26-28)
 Condit Harris
 1st half (26-28)
 2d half (26-28)
 3d half (26-28)
 4th half (26-28)
 5th half (26-28)
 6th half (26-28)
 7th half (26-28)
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 95th half (26-28)
 96th half (26-28)
 97th half (26-28)
 98th half (26-28)
 99th half (26-28)
 100th half (26-28)

Bearle Co Electric	1st Bald
Boyer & Boys Electric (1-4)	2d Louis & C Electric
Conner Co Electric (1-4)	3d Fay Dady Electric
Conner Co & Watson nli	4th F & J R H Electric
DeVore & Sons (1-28)	5th Walsh & Sons
DeVore & Sons	6th (Three to go to 1st)
DeVore & Sons	7th Rooney S Electric
DeVore & Sons	8th Brend & Sons
DeVore & Sons	9th Low Cam Electric
DeVore & Sons	10th Modern C Electric
DeVore & Sons	11th Frank, L Electric
DeVore & Sons	12th Leavitt & Sons
DeVore & Sons	13th The Dup Electric
DeVore & Sons	14th Malloff Electric
DeVore & Sons	15th Olyvia C Electric
DeVore & Sons	16th Louisvill Electric
DeVore & Sons	17th (One to go to 1st)
DeVore & Sons	18th Tillis & Sons
DeVore & Sons	19th Frank, L Electric
DeVore & Sons	20th Leavitt & Sons
DeVore & Sons	21st Two to go to 1st
DeVore & Sons	22nd F & R Electric
DeVore & Sons	23rd The Electric
DeVore & Sons	24th Zim Tim Electric
DeVore & Sons	25th Madro Electric
DeVore & Sons	26th 1st Electric
DeVore & Sons	27th Cham & Sons
DeVore & Sons	28th Korman Electric
DeVore & Sons	29th Korman Electric
DeVore & Sons	30th Korman Electric

[illegible]

RIE
Anna Rubens
Jimmy
R.S. Discoveries
NEW HALF (29-1)

REV
Armand Eros
Carmen
H.C. Discoveries
1st Half (29-1)

L
Harvey Fox
Wm. Hilda
G.H. Discoveries
2nd Half (29-1)

V
Corline Benton
Adeline Tilton
Pauline
1st Half (28-28)

Bells
J & B Cavanaugh
OFFICIAL DENTAL
DR. JULE

Hiln
This Week: Bobb
Angus & Scarie
Peters
Tommy McCall
OAELAND
Orpheum (29)
Great Rello
Walter Dare Wa
Vera
Diamonds
(One to follow)
6 Beliefs
H.C. Discoveries
Trick Mustang
Bill Robinson
(One to follow)

M
OMIA
Orpheum (29)
The Gringos
Derelict & Brown
Duckworth & Jarret
L. H. Discoveries

(Webb's Entertain'rs)
 (One to 111)
 (22)
 Rolle
 Wade Dare Wahl
 Voss & Walters
 4 Diamonds
 (One to 111)
SCHENECTADY
 1st half (39-1)
 Hughes & Lang
 O'Brien Co
 2d half (24-1)
 4 coaches & a P'r
 Billie
 (Three to 111)
 (32)
 Zenkai & Okinu
 (One to 111)

ST TO THE N. V. A.
AN SIEGEL
 Clark, Meyer Benson

Yates & Lawley
 1st half (39-1)
 Bert Walton
 Yvonne & Stella Co
 2d half (24-1)
SPRINGFIELD
 Orpheum (29)
 Tyler Mason
 Sykes & Thomas
 Sargent Vittoria
 (One to 111)
 (22)
 The Kitzmams
 Foster Fagan & C
 4 coaches
 Ken Murray & the
 Charleston
 (One to 111)

SPOKANE
 Orpheum (29)
 Herra & Wallace
 Ursula Stamm Co

Wisdom for the Woeful

By Nellie Revell

Letters submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed care "Variety," New York.

Dear Lady: I have been the sweetheart of a well-to-do man for five years. He professes to love me, makes long jumps from the road to New York to see me, sends expensive presents, writes often and calls me regularly on long distance. But I can't get him to broach the subject of marriage.

I am getting no younger, and while everyone takes it for granted we will be married some day, it is ruining my chances of marrying some one else. I don't want to resort to the old trick of trying to excite his jealousy, because I know too much for him to hurt him. Is there any way you can suggest that I may find out his real intentions?

Heartache.

Answer: With such love as you describe there should also be perfect understanding. If I were you, I should wait for an appropriate moment and then I would ask him to marry me. If he is doing the best he can, this may seem an unromantic course to take, but after five years' courtship you certainly are entitled to be taken into his confidence about future plans.

Dear Madam: I am playing one of those unsympathetic roles—a stepmother. I have been as contentious in the care of my husband's motherless children as I can be, yet the mother's people are constantly finding fault and complaining to my husband that the children are being spoiled. I am strictly, that they work too hard and that they are not getting the proper training.

Before the father and I were married, the children were left with strangers; none of the now solicitous relatives offering to take them and raise them. I love my husband and believe he is doing the best he can with a difficult situation. He is on the road most of the time as a stage carpenter, and I have the care of the boys. I believe they will be all right if their mother's people would quit interfering. I don't like to forbid my house to them and I don't want to keep the children away from their mother, who is ruining an otherwise happy domestic life.

Stepmother.

Answer: By all means forbid the disturbers your home and make it clear to the children and your husband for all time that if you are to be interfered with you are going to pass the job over to the mother's people. If your husband doesn't stand with you, there is no particular reason why you should spend the best years of your life raising ungrateful children.

Dear Nellie: I am the mother of the... Sisters. A has been secretly meeting and corresponding with a man she met in a musical show. B knew it, but didn't tell me in time to get the affair, and now I am afraid A is hopelessly in love with him. He is not the kind of a man I would select as a husband for her and I am afraid if I knew I opposed the match she would marry him. Is there anything I can do?

Mother.

Answer: Why should the marry him? She is old enough to know her own mind. If he has no entanglements and you have no objections simply because you do not like him, it looks like selfish interference on your part. Your daughters have worked long and hard, and if now one of them has fallen in love and wants some happiness in life, I personally believe she is entitled to it. If I were you I would be very tactful in my attitude in the matter. You must realize that your daughters are grown women now.

My Dear Miss R.: We have a new act and need some new scenery, but we haven't any money with which to buy it. Is there any way we can get second-hand drapes and drops like the shows sometimes get out of storage places? Hoofers.

Answer: Write to the N. Y. A. explaining just what you require. Small ad in "Variety" would bring you quick results.

Dear Miss Revell: Our act is a sister team and has been moderately successful and saved a little money. I am very much in love with a fine, prosperous business

man. We want to get married, but he insists I must leave the stage, which I am willing to do. My sister is the older and if the act splits it will be hard for her to get established alone. I can't do a single and I fear no one wants her for a partner. We haven't enough money for her to retire, and she doesn't want to live with me and my husband. Any solution for the problem?

Marilyn.

Answer: Your sister is quite right

Uncommon Chatter

By Ruth Morris

Brenon's "Lumoux" Method "Lumoux" is a sincere attempt to picture the plodding, heavy-thinking heroine of Fannie Hurst's novel. The picture, however, is overstudied, with the heroine who is always conscious of the director's intention, instead of being carried away by the result of his work. Dialog is ponderously slow and the progress of the dull-witted heroine whose misunderstood dog intentions lose for her job after job. It is heavy with sentiment that would excite audience sympathy apparently lapped up, so there are probably dollars in its odor.

Also on the bill are one of those delightfully ridiculous Disney cartoons and two excellent Paramount shorts. The first of these, "Dresden Doll," is a delicate piece of animated bric-a-brac directed by Frank Cambria. Its costumes, made of cloth and shiny cire satin, achieve the look of china draperies, and its entertainment by Gambarelli and Kathryn Reese is very pleasant. A short that would have been a knock-out for Edna Govey's comedy dance is occupied by a sister team's too obvious attempts at being funny.

"Belle of the Night Boat" is longer, a charming comedy plot and the playing of an accomplished cast, among whom are Dorothy McNulty, Frank Morgan and Gus Shy.

Hankins Express Moods

The handkerchief has gained caste in vaudeville. It was formerly part of an open shirt, a piece of mere utility, leading a hand-to-hand existence between acrobats. But years in vaudeville have achieved its glorification. It is now a vaudeville, made of delicate and generous chiffon. Its place on the bill is the three or four spot, where it is carried by the woman singer whose costume would not be complete without it. Sometimes it is tied at the wrist, sometimes slipped through a ring, and other times held delicately between the fingers—but it's always there, a definite part of the act.

There are two hankies on the bill at Proctor's Fifty-eighth. One appears will Lee Morse in a song cycle, tinted orange to match a very attractive and beautifully draped gown of orange velvet. It's a jaunty handkerchief that waves in gleeful syncope to Miss Morse's bright tones. The ballad, it becomes sad and drops a wistful simplicity—a handkerchief to catch the tears of torch ballads. The other, a maidenly modest hankie in an inconspicuous orchid tint is carried by Miss Cameron of the Four Camerons. It accompanies a song and dance without ever changing a wrinkle as it dangles, nipped between thumb and index finger, in even folds. It represents the ingenue of vaudeville hankies.

Betty Parker (of Dillon & Carey) no hankie but is otherwise true to vaudeville style in a well-fitted chaste gown and a flash gown of rhinestones and black tulle.

Some Roxy Effects

Roxy horrors are split this week between the ballet corps and the Roxyettes, who earn spontaneous applause on two separate appearances in which they have been ably abetted by the costumer. Circling the Roxy Dancers, long and lithe, in ballet work become more effective because of fluffy dresses in sparkling white tulle. Groupings of the costumes later achieve a soft back-

ground for the delicate work of the Roxy soloists. The undulations of a precision line are marked by hats made of fluffy pom-poms of tulle, silver topped and shaded with white and bright flame. Flaming neck ruffs create a striking color note. Dolly Connolly leads an illustrated song number of Percy Wenrich hits and "The Song of the Nile" gives an elaborate production to a contortionist solo, backed by the chorus in an Egyptian frieze formation very effective against a lighted drop.

Postscripts

H. M. School you mention is thoroughly reputable as a T. O. Letter sent care "Variety" might reach the party you name. I don't know him. E. G. Newark; Mrs. L. Phosbus, Va.; M. E. New York; V. S. Brown; J. LaR. This department cannot recommend schools of instruction nor find engagements.

What Sound Has Done

"Lady Windermere's Fan," shown in accordance with the Beacon's revival policy, is a quaint museum piece. Its out-dated costumes do not speak, and its actors do not speak, and that its silence is not the fault of some mishap of synchronization but is just a part of the act before the screen learned to talk.

Through two of its actors, at least, the film shows the change created by the talkers. May MacAvoy, miniature diva, is a much more forceful actress, and Ronald Coleman without that charming voice that has made him a screen idol appears as just one of this slick-but-hearty crowd that nobody cares very much about.

The modern open, "Wide Open," is a silly farce, in which none of the characters act like human beings. They are so busy making a mess of legitimate comedy and people from the comic strips. Edward Everett Horton however, is always funny.

In the Shops

Some of the season's newest print frocks at Bonwit Teller, in tiny designs. Many with softly draped necklines and shouly capuchin. Imported girdles at Oppenheim Co. lines, high enough in front to give unbroken line under princess gowns. Most attractive is "The Best" French collection. "Ardenne," a Chanel in black chiffon. Shoulder straps falling away from the arm, caught together at the elbow and trailing in long line. "Car-men," by Yvonne Carotte, has satin bodice, transparent bolero and flatter skirt of circular satin.

Cunning Norman Hartnell at Altman's has a delirious and sexy and features gossamer cape bertha dipping in back and flower appliques on long net skirt. "Lemon" at Hiers has net and tulle fall draped in tiers to the ground and a cape edged with prissy fluting. Imported hats at Macy. Patou's "Trotte" uses white plique on blue felt and has a delirious and sexy look. Other models emphasize stitching on narrow brims and are banded with leather. Among the dresses, Rochas' Spanish model is effective. Has a satin bolero edged with fringe, the long light line of fringe visible beneath the frock-coated drape of the satin skirt. A new thing in lace is "Playa" in black lace stiffened with horsehair. Russel showing "La Fille," elbow-length gloves of mesh. "The Girl" in wool-cree and covert. More hats at Wanamaker. Roboux's modified cloche of melange straw. Antelope hats by Rose Deane. Long and light in head, and a restaurant hat of black taffeta that looks a little silly but is cute on. Nice Panamalak by Agnes.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

I am almost ashamed a young constable should have to witness such scenes.—Remark by a magistrate during case following roadhouse raid.

Women are to be allowed to race at Brooklands, near-London motor track.

"Artist and the Shadow," play on Paris Bohemian life, by George Gribble at Kingsway, Lyn Harding leads, with Beatrix Thompson.

Thomas Wall, head of company which first made sausages and then peddled ice cream, and which first put American salesmanship into suburban London, left a million in dollars.

W. A. Darlington and Sydney Carroll are up for president and vice-pres. of the Critics Circle.

Once nightly revue policy at the Victoria Palace starts April 14 with "De la Polie Pure," one of the Berge shows. Charles Austin to handle English comedy.

The 300 Club has "Socrates," just another of that sort, by Clifford Back. For Sunday matinee production interesting because Lewis Cawson has name role, and his two children have small parts.

Friday, June 20, has been fixed for the yearly Theatrical Garden Party, an event where people who don't matter look at each other as though they did.

Jane Millican, after attack of "flu," out of the cast of "Honors Eady" with pneumonia. Barbara Boyd deputizing.

"Jew Sues," after strong run, folds at the Duke of York March 21, to be followed by "Suspense," all male war play by Patrick MacGill. Reginald Denham producing.

"Cape Forlorn" name of Frank Harvey's new play, to follow his spiritual attack at the Fortune. Four characters. Tom Walls producing.

"Easter Hero," American-owned horse, favorite for classic Grand National, gone lame. Withdrawn.

NEW YORK

An attachment of Mme. Ganna Walska's property was signed by Justice McCook during the suit of Emilie V. Dutcheon, perfumer, for \$25,000, against Mme. Walska. This is the second suit against Mme. Walska connected with her activities as head of a perfume company. Dutcheon is claiming to own the claim. Mme. Walska in 1928 agreed to invest \$125,000 in a perfume company which she owned and which Dutcheon was to exploit. Mme. Walska, alleged Dutcheon, only invested \$30,000.

A talking picture of the reduction and splitting of a Potts' fraction, which was the subject of a lawsuit was projected before members of the College of Physicians and Surgeons of Columbia University. It was the first talking picture to be used by them. A voice accompanies the picture explaining the diagram and process.

Mrs. Della Ganson Clarke and Mrs. Clara Ganson are being sought by unpaid performers of Big Top Society Circus, Miami Beach, Florida, as principals in the circus management. Irene Erdoni commenced suit for \$20,000 for professional services rendered and not paid for. Mr. Clarke and Mrs. Erdoni could not be located in Miami.

Reports from Cannes, France, state that Lady de Freese (Vesta Tilley), former music hall star, has been confined to a lunatic asylum due to mental disorder.

E. L. Manning, of General Electric's Research Laboratories, announced the discovery of a short wave length which can kill or cure. With the new ray it is possible to raise blood temperatures. Manning stated the new ray might prove of substantial value in the treatment of disease.

William H. Woodin, president of the American Car and Foundry Company, may put a musical comedy on Broadway next season. Woodin has been writing music for years.

Cable from Tokio reported that 76 persons were killed, 16 missing and scores injured when fire de-

stroyed a picture house at Kirin, Manchuria.

Lillian Helmer, former show girl known to society as the wife of the late Harry Dare Lillibridge, millionaire, appeared in New York Sunday to take over her part of the bridge for the estate left by Lillibridge. She disappeared 18 months ago. Wife of the deceased millionaire, Mrs. Lillibridge of Zanesville, O., and the American Encyclopaedia Company are also claiming the estate.

Michael J. Shanley, 63, one of six brothers who operated numerous restaurants in New York before prohibition, died March 21. The most famous Shanley's was at Broadway and 43d street and closed after prohibition went into effect.

Co-owners of the Helen Morgan Club, Murray Strand, John Lenane, Nicholas Blair and Lewis Gompers, were asked to make good the loss of a \$5,000 diamond tassel which disappeared from the evening wrap of Mrs. Samuel J. Tilden while at the club. Louis Zalud, head-writer, stated he found the jewel but gave it to a strange woman who claimed it.

Peggy O'Neill, 16, known as "radio girl," personally who disappeared from her home two weeks ago, returned last week and announced she would be married to Jerry De Rosa, 26, non-pro. The newlyweds, married but three days, were taken to the police station. No charge was made against Miss O'Neill, but Rosa was charged with abduction.

Jerry Austin, 38, midge actor and agent, was found guilty of conducting a theatrical employment agency for girls without a license and released under bail for sentence April 4. Mrs. Austin, who stated she gave him \$20,000, 27 last to obtain employment for her on the stage or in pictures.

A blanket suit for \$10,000 was brought against 25 Miami citizens by 15, specially by former participants of a society winter circus which was staged as a charity show at the Miami Beach, March 7 and 8. All sued for services rendered but not paid for. Plaintiffs are Irene Bordino, entertainment, \$1,000; Galen Bogue, her manager, \$1,000; Mrs. Eilene Edholm, who was the production, \$1,000; R. W. Edholm, contracting work, \$732; Brown Electric Company, \$392; George D. Massey, coordinator, \$300; Miami orchestra, \$517; Lord & Miles Studio, costumes, \$270; Charles Faissoir, Deauville restaurant proprietor, \$331.

Mrs. Irving Aaronson filed suit for divorce against her husband, Irving Aaronson, orchestra leader at the Roman Casino, Florida. The Roman Casino, which she and private detectives followed Aaronson to a hotel room and broke in the door they found him with another woman. Other woman not named.

Dubert Armstrong, actor, living in Oceanide, Long Island, was freed last week of the charge of aiding and abetting the escape of Alvin Karpis. Long Beach election last November.

A benefit concert was held by Russian musicians to aid four Russian singers at Ellis Island awaiting deportation to China. The singers, Mr. and Mrs. L. Chigrin Ruslan, Mrs. N. Kuvukova and K. Kalinina, all members of the Royal Russian choir but resigned because of contract trouble. They applied for the release of time when it became necessary and were unable to procure a bond.

A dispatch from Bratislava, Czechoslovakia, reported that a film, "The 12 Robbers of the Volga," advertised as the first talking film in that town, caused a riot among the audience. The film was taken by living musicians and actors hiding behind the screen. Audience discovered deception and demanded refund.

A crowd of about 300 women and girls, who had gathered in front of the State, Elizabeth, New Jersey, to see the picture "More Husbands," were dispersed by the police. City Attorney James Nugent would not permit the picture to be shown in Elizabeth.

David Henderson, giant negro, who was employed as an exploit "Mamba" was held in \$100 bail on a charge of violating the Sullivan law. Henderson had pulled a woman containing a girl in front of City Hall. The girl went in to invite

(Continued on page 76)

Clothes and Clothes

By Mollie Gray

The Flos Plurality

The Florences rule the Palace this week, first of the name being Florence Brady (who says it with a flourish), then Florence Richardson, and again Flo Lewis and all a credit to the name.

Miss Richardson certainly has many friends, who say it with many friends, finale score 7 baskets and one bouquet. Lobby display before the matinee placed Paul Whitman's contribution to the front. Palace dates failed to flatter Miss Richardson into a new costume.

Miss Brady's gown was of flower figured taffeta in blue and yellow tones, ankle length skirt getting fullness from gathered belt of orange velvet with front bow and long ends, orange slippers.

Beth and Betty Dodge rest their laurels on their whistler. Whether because of difference of materials, the bodices of these costumes appeared soiled compared to the white crepe of the wing sleeves finale in an elaborate tulle top set complete with vest. Previous costumes were principally trains of large jet spangles and silver edged with a double row of pink ostrich tips, large fans matching. Opening suits very pretty of multicolored dotted silk, cutaway jackets, yellow frilled blouses, green slippers and hats. And an important item two beautiful Russian wolfhounds.

W. C. Fields has the unique honor of closing and opening intermission with some honest laughs and slapstick. One of his girls wears a green sleeveless sport frock with green gauntlet gloves with split cuffs. Another a blue riding habit is; no other reason than the attractiveness of it.

Miss Richardson's harpist has the prettiest arm seen in a long time. Mr. Roy Cropper the hardest working eyebrows and the Pathe News the most thrilling naval battle scenes ever.

Mascagno Four opened with excellent dancing, combining speed and grace; two girls and two men.

Crowded Aisles

Why doesn't the Paramount bill the names of the people in the units in its little program book "Entertainment" which only lists the name of the unit? Screen credits flash off too quickly to be caught. And these splendid ushers might keep incoming people out of the aisles until the crowds get out, but they don't.

"Dancing Kings" includes other hammer instruments besides piano finale produces 12 xylophones (with prop pianos shielding them) when nobody suspected there were that many in the world. Nor cared. Three pianos open with the Foster Girls dancing atop a stage-wide one, while the other half of the line premeditated to play. Costumes of white satin held by necklaces-bodices and black velvet shorts, black tights recalling the theatre danger line, where four or five need it—something to keep shorts and tights together.

"Lot Parade" number cut, girls in uniforms and evening gowns ankle length making them appear quite small. Soloist in yellow velvet. Nelson and Knight made them laugh; girls costumes a most looking frock of green velvet and grey satin, the latter giving something of a coat effect, both materials in sleeve. Hares and skirts hem, scalloped, black closed toe hat. Black velvet with both sides of open front skirt rippling with silver lining and slippers. An acrobatic waltz nicely done.

"Dancing Keys" not exactly off, but could stand a little tuning.

"Sally" at 81st St.

Marilyn "Sally" Miller engaging most of the attention of the 81st Streets and Kennedy at 81st St. A pretty picture, pretty star, pretty fair story.

One-third of the stage contribution was Zeldia Santney and the vague shadows of the people sang of; frock of flame color crepe, circular flounces dipping the skirt.

Feminine dancer with Carl Freed's orchestra was of supreme importance—like a cipher in the eye—to at least one person.

Fills for 58th St.

Miss Lee Morse, laboring under misinterpretation by the 58th St. audience, wore a pretty frock of floor length straight maline over a knee length foundation of taffeta, double row of gold dots down the front and through the center of the

very full skirt; square neck and puff sleeves, princess bodice.

Four Camerons' daughter, a potential dancer, attractive in green taffeta of several hems all scalloped.

Dillon and Parker in "Nic Nacs of Now," but really of then. Nothing new, Miss Parker's frocks short except the lace on which they wore her floral decorations at the center point of the neckline.

Too Late to Change

"Young Eagles" has some splendid air stuff though it did look vaguely familiar. War scenes quite obviously old ones. Charles Rogers, the hero, but Paul Lukas appropriating the honors. Jean Arthur, the girl was all spits to all men—German to Mr. Lukas and American to Buddy. This fact was held for the life saver for Buddy at the finish, but to the audience it was not news. If Mr. Lukas had been the American spy—but that's too late now.

Miss Arthur has little to do and wears little doing it, her velvet gown started much too late for a nice girl though there was plenty of material on the floor among the coils of her hair, Miss Arthur wore a diamond circle a little to one side. Virginia Bruce is an attractive blonde who can wear black with lace cape collar. Pretty dark silk frock, used fur to edge the bolero. Boys' clowning delighted the men.

Sympathy for Mr. Dix

According to the plot, Richard Dix had a hard time "Lovin' the Ladies," in Radio's talker, but the casting office added its handicap.

Mr. Dix is to be regarded with sympathy. Even Louis Wilson falls here where she has never failed before. Other were Rita LaRay, Renee McCreedy and Virginia Sale, all unknown, but one in particular must have been chosen solely for her precise diction, an attribute that will never be any help to romantic environment. Even their gowns lacked sympathy. The black velvet with crystal trimming neck and the meeting of skirt and hip yoke made the best impression.

Miss Wilson's lace gown with white and red ruffles finishing the long skirt may have been lovely—the lace seemed so of itself—but there was something to give it life. Her dark silk frock used narrow fur to edge the gathered collar both at the neck and outer edge, finishing in a small bow, narrow bands at wrists. The lady with the diction wore metal chiton over chiffon. Miss Emmer made even to the puff sleeves, metallic banding at the neck and several small bows on the bodice; sounds OK, but silents NG. Miss Wilson's travelling coat might have been borrowed from Trizie Friganzza.

Picture has some happy moments, but not because of the girls.

Flower Show

To New Yorkers—and, of course, visitors from any other cities—the annual spring flower show is the season's happiest event. No poor actors here, no moneyed plot, no gag stealing (every blossom original), and it's perfectly safe for mothers and daughters. Everything beautiful that grows from arbutus to stately cypresses, not forgetting the "living antique" boxwood. Some specimens are reported 150 years old. One skeptic demanded proof from the salesmen, so next year bring certificates will be provided.

Masterpieces of horticultural art in the garden displays which must have taken infinite pains and great ingenuity to arrange, some even achieving mountain and lake effects and many rock gardens. Gold medals and silver cups awarded to the estate from which the exhibits come—though the owner probably never saw them unless by television from Florida or the Mediterranean. But though the gardeners actually responsible for no credit, it is said they are perfectly satisfied, loving the work rather than the reward.

But one representative of the theatre honored with a new bloom this year—Miss Lee Morse, a tulip costing \$150 for one bulb.

Time was when new blooms were made for actresses, but it has been discovered that actresses' fame comes and goes while flowers go on forever.

The F. S. is a banquet for the eye, but the nose knows, too.

Shops

Stern's has given space for the sale of articles made by the totally blind. Many fine woolen scarfs, both striped and plain with borders, em-

Did You Know That

Freddie March and Florence Eldridge are building a house at Lagoona Beach, Cal. Mrs. Jack Warner is in Lake Narconia recuperating from a slight indisposition... Jane Taylor is visiting friends and looking over Hollywood... Frank Upson is in Los Angeles all the way to the coast to take a test for "Whoopie"... Lilyan Tashman and Constance Talmadge were trying on hats at Nippon's the other day... Mary Astor is recovering from a slight illness... Barbara Bennett, Mort Downey, Arthur Richman, Estelle Taylor, Alice and Frank Joyce, Arthur Hornblow, John McCormack and Marion Spitzer lunching at the Hollywood Embassy... Morris office gave a big dinner the other night the Ambassador... Myrtle Burger drove her new Ford so slowly she's afraid of being arrested for double parking... Opening night audience at "Hold Everything" was crystal at Joe Brown and Winnie Lightner... Henry, former head captain at the Coast Brown Derby, is now at the Ambassador... Mary Livingston Crawford is becoming a golfer... Bert Lennon is directing at Columbia... Carmel Myers seems to be the most popular bridemaid in Hollywood... Estelle Taylor made a hit as guest star with the Los Angeles Civic Repertory Co.

broidered silk articles for babies and embroidered tablecloths. Remarkable without being ostentatious. Dresses of imported cravat silks are exclusive with Dobbs. Made in one, two or three-piece models of floral or striped designs. One has a dainty, airy, and delicate, open closed bodice, pleated skirt, watching jacket.

50% Split

Stock market crash must have affected a greater area of the black velvet. Stores are now showing "Half-Silver Foxes."

An exceptionally fine performance by St. Albert's Dramatic Club is attributed to the coaching of Florence Conway (cousin of the late Jack Conway). This year's play was a comedy, but the surprise has been Miss Conway owning a beautiful soprano voice.

Alice Gentie sings in a talking short and snappy scene surrounded by terrors and maddens and claspethooders. Technical brought out the orange-colored flowers on Miss Gentie's blue shawl-gown.

Chi. Cleaners Mail to Small Towns for Low Rate

Chicago, March 26. Recent 50 per cent boost in scale by the Cleaners and Dyers Union has resulted in local shops catering to theatrical patronage resorting to parcel post as a solution. They are sending work to Peoria, Springfield, Rockford, and other small cities within a short mailing distance where the rates are half what they are in Chicago. Shipped early one morning back in town the next night. Just as quick as local cleaning.

BIRTHS

Mr. and Mrs. Howard Green, daughter, March 18, Hollywood, Cal. Father is a scenarist at Fox studios.

MARRIAGES

Leo Fitzgerald and Gertrude Scott Lewis at Beverly Hills, Cal., March 19. Gertrude, New York agent now on the Coast. Bride is a Chicago society girl. This is Fitzgerald's second marriage.

Leonard Carey to Margaret Grimsley, March 19, in Chicago. Groom is with "Let Us Be Gay."

DIVORCES

Brown Mehard, former Pittsburgh society girl and once with the George Sharp stock company at the Pitt there, last week filed suit for divorce against Grif Ith, Jr., of Detroit. She charges desertion. She recently returned to Pittsburgh from Chicago, where she played 10 weeks at The Playhouse in "Illegal Practice."

Climbing Beverly Hills

By Cecelia Ager

To the west of Hollywood, serene and complacent under the playful California sun, lies illustrious Beverly Hills, the proudest address in all flimdom. Its broad avenues the last-gasp of local elegance, its name forever in the fan magazines as the home of the stars, it nestles in the hills away from the hubbub that is Hollywood. All good citizens of the picture industry regard it as the residential goal.

Gentility that pervades every blade of grass in its green lawns is said to crop out in everybody who lives there. It is patterned right out of "House and Garden," with frequent reference to "Harper's Bazaar" and "Vogue." To the picture people battling around in film making until they can grab off enough eminence to pay the rents, Beverly is a reward well worth the struggle. Serving their apprenticeship within the boundaries of Hollywood, they keep their eyes to the west, looking toward the day when they, too, will graduate to the fancy group who can toss off "Beverly" as a hut address. To the fellows who live in Hollywood just to be able to hold a real sign "Beverly Hills" attached to the license plates of their automobiles, is a spur.

It is after they have made the grade and at last are living in Beverly that they find when an elite racial is ambitious "Beverly" may be a blanket endorsement to the simple souls of Hollywood, but once in Beverly, they must explain in just which part of Beverly they live. For Beverly itself is divided into successive stages, akin to the reincarnations of the Theosophists, with the ultimate glory an estate in the hills to the north.

Stages of Class

The grandeur of Beverly increases directly as one moves from south to north. Although all of Beverly is as recent as the picture industry, the southernmost district is the newest and the northern richest with a tradition which has been quickly founded. First stage is bounded by Pico Boulevard on the south, Wilshire on the north. Here the oldest houses can boast an age of all of three years, displaying their record of the surplus waste frequently bedecked with "For Sale" signs, to the passerby.

These houses have been put up by contractors to be sold; few of their owners have built them for themselves. The streets are flat and straight. Young foliage there is recently planted trees is powerless to cast interesting shadows on the unvarying Spanish architecture of the houses, each with a tremendous arched studio window permitting a glimpse of the grand piano in the living room. Fortunately for them, the songwriters who have settled here provide their own contrast to the uniformity of their surroundings by their creative talents.

Next comes the business district, restricted to the few blocks between Wilshire and Sunset, and San Monica Boulevard on the north. It is quite the most select shopping center to be found around Los Angeles, the last of the shopping tetrads that permits no five-and-ten stores to rear their red heads, and will have none of the cut rate drug stores which are strewn the length of Hollywood. It is a vicinity suffused with politeness and leisure.

Credit is established without prying questions; any losses attendant by such free-handedness are balanced by the price of the contents of the buildings housing drug stores which offer as complete an assortment of imported perfumes and cosmetics as may be found in Fifth avenue shops. There are beautiful agencies for high-priced motor cars, many smart hawks, lots of flower shops, and beauty parlors with spacious interiors and operators who keep their customers. The markets are triumph of modern art. Vegetables and meats are entrancingly displayed, the counters brimming with imported delicacies and come-ons for jaded appetites found nowhere else in town.

British Touch

The several employment agencies in this limited district provide household servants. The dress shops are concerned with sports clothes, emphasis directed toward tennis costumes. A genuine British hab-

erdashery and tailor shops, with bona fide English accents coloring the speech of the people, does a thriving business in riding habits and the little things that make polo and golf decorative, besides lending a great deal of tone. The single ideal of a picture house, provides the same atmosphere as the old Plaza, in New York, with steady, bright young things as patrons.

It is all very friendly, very genteel, very cheerful, very "right" and it manages to place a sort of distinction on the shoppers. The efficient police force rigorously enforces its 45 minute parking rule even though the large amount of available parking space doesn't warrant it. But they know their people like to talk about paying fines.

Second Plane

North of the business district is the second plane of the residential section, rising in a gradual slope from Santa Monica Boulevard to Sunset. Here the curving streets are lined with ample trees. The houses have taken on an air of permanence from the carefully tended shrubbery which has grown around them, and are culled from England, France, Spain, and the colonial South. More ground surrounds them than the houses of the first section; some have tennis courts, and a very few even swimming pools.

This neighborhood is also graded by the south to north rule, the houses increasing in size and splendor as they approach Sunset Boulevard, the social status of their inhabitants increasing. "For Sale" signs, which are thick near Santa Monica Boulevard, gradually thin out as the streets ascend northward. In the daytime children romp along attended by nurses in English nurse attire. Males answering the doorbells or looking out of windows are in correct uniform. At night the sidewalks are deserted save for the pedigreed dogs which patrol the owners' property. Residents use their cars for conveyance; it is folly to be seen foot. Directors, writers, actors, executives, inhabit the section, living gracefully in their well-kept homes, entertaining with perfectly appointed dinners. Playing bridge for high stakes with manner, thinking of the day when fortune will transport them to the celebrated circle to their north.

The Absolute Nuts

Beverly Hills in its highest manifestation is found north of Sunset Boulevard. Here it reaches its zenith, a holy of holies to the citizens of the plain, an inspiration for those crass in the south till they can crash its exclusiveness and become, too, a God.

Nature has been kind to this Olympus. Now the streets wind about the pleasant hills and knolls and make up its terrain. The houses here are called "just plain homes—they are definitely estates. Approached by private driveways from the roads, they are hidden from vulgar eyes by artful landscape gardening and the tall watchful trees which have been transplanted there at a cost that an originally treeless neighborhood appreciates.

Here a swimming pool is as much a part of the culture as a tennis court. Formal garden stables all the appurtenances of wealth have been taken into themselves by the picture people, even private golf courses. Ground is measured by the square foot; the foot is the yardstick of the foot; the yardstick the alleged goal. Flimdom's mightiest stars and most powerful executives are on the roster of the industry's giants who live here; an aristocracy of wealth and neighborhood.

When at last the ambitious and themselves dwelling here, Beverly has given them its all. It can do no more.

Bramwell Fletcher borrowed from Sam Goldwyn for "So This is London." Fox.

Charles Middleton and Francis X. Bushman, Jr. "Easy Going." G.

Leonard Praskins, dialogue and continuity for "The Squelcher." Col.

Thelwell Davis, "Let Us Be Gay." M-G.

Paul Gregory and Dorothy Humphreys, "The Kid." M-G.

Lucille Powers, "The Kid." M-G. Roy Del Ruth, to direct for Warner Bros. Brothers and their son, Gilbert Emery, "Let Us Be Gay." M-G.

How 2 Hoodlums Spent One Night In Chi—Working

Chicago, March 18.
Even the hoodlums must eat and sleep; and maybe dabble in operations.

The boys were whooping it up in Lindy's. Two mugs sat in a booth eating heartily and laughing at the gags. They even tried to flirt with Rose, the blonde. When it came time, they ups to the cashier and tells him their story. It must have been said, for he handed the \$200.

Five minutes later the boys were hungry again, and by good luck they happened into Anne's, two doors south. Maybe they weren't so hungry as before, since they borrowed only \$100.

It was getting late, and sandman was beckoning to rest their weary heads. So they went around to the Grant hotel where the night clerk said, "Here's a C note, but you can't sleep here."

The necessities of life supplied, the two go-getting hoodlums got the uplift urge. They were out for bigger and better things. They got to George A. Fuller, cashier at the Chi Opera company, and took \$2,000 in cash, plus his \$550 diamond tiepin.

In a land of opportunity no hard times, for the boys who go and get.

WILLIE SMITH BEAT UP CHINESE LAUNDRYMAN

Willie Smith, 308 West 49th street, who works for Johnny Ferrone, ticket speculator, 308 West 49th street, was summoned to West Side Court for assaulting Lee Quing, Chinese laundryman, 308 West 49th street.

Smith is alleged to have kicked the laundryman in the stomach after he had brought a heavy empty olive oil can across Quing's head. Tenants in the building came to the Chinaman's aid. They accompanied him to West 49th street.

Smith, it is averred, had annoyed the Chinaman by extinguishing the laundryman's electric light. Quing asked Smith to cease, and instead he is alleged to have beaten him. Smith had nothing to say. He got an adjournment.

Small Tips Now Okay With Chi's 35-10 Cabs

Chicago, March 25.
Taxicabs here are not prospering. Winter was the worst since the last war between the Checkers and the Yellows.

Checker company, the big independent, with all the boys owning their own cabs and contributing so much monthly, has taken the heavy sock. Yellow has all the choice stands, including railroad terminals, giving it the loop break.

Conditions in Checker are ominous, many drivers with old cars being ejected to give the others better trade and to relieve the association of a huge judgment on use of the name "Checker." Court decision was settled by Checker's agreement to buy \$50 new cabs from Morris Markin's cab manufacturing corporation. Checker, unable to shake the jolt on the treasury, is trying to unload on the drivers.

Drivers are all complaining. Average Checker net has fallen from \$75 to \$30 a week, and the time tip no longer despatched. Checker drivers, although getting all their take have to pay \$100 a month to the association, pay for all their repairs, and spend 17 cents a day when on the road.

Yellow average has fallen from \$50 to \$30 weekly, with drivers getting 37 per cent and paying only 9 cents for gas and no other expenses. Eddie Elkins, the Yellows' boss, following the edict that a driver gets the gate if involved in a serious accident, regardless of whether he is to blame.

If you think the layoff would mob in Times Square talks mainly about conditions, you're wrong. They're still arguing about who got the war—those who were as well as those who were not over there.

Ben Blue's Strategy

To prevent Charlie Morrison winning too much from him through betting, Ben Blue has bought a new car for \$7,800. In the deal was the Packard Blue bought from Morrison last summer for \$2,200. He traded it in at \$2,500.

Morrison beat Blue Friday he could airplane from Roosevelt Field to Sound Beach, Conn., across L. I. Sound. To assure Blue he would have to lose, Morrison made it in 25 minutes.

In time for Charlie's dinner date. Ben had to take a hot dog for his.

HOSTESS' GRAVY HAS TURNED ALL SOUR

"The minute they hung that 'no cover charge' shingle over the door of this place, my weekly income got hung right with it," sobbed a veteran night club hostess between dabs with a lace handkerchief at a brace of legit tears sliding down poor pink cheeks.

"Look at this room," continued the lady, still sobbing. "Just look at it. It's Saturday night and the place is packed." She waved her right arm in a circular motion that took in most of the interior of a formerly classy night club just off Broadway. She was right. It was Saturday night. And the place packed.

"A full house," the lady-hostess went on, "and not a chump in a roomful." Referring to the customers. Formerly called chumps. Now customers because they don't give up too easy.

"These guys were attracted to this place by the 'no cover charge' sign," continued the lady. "The least they can spend apiece is \$2. That much goes on their check whether they eat it or pass it up. The main trouble is that that's the most they spend. They sit here, eat here and watch the show all evening for \$2."

"Once in a while a guy will ask for a dance. But only once in a while. And tips! Some of those boys figure the old fashioned way of 10% of the check. Isn't that sweet for a hostess after all these years?"

The lady wasn't only sad, she was angry. Angry with the new turn of affairs. That the racket is shot for night club hostesses and the big money days are over seemed to be the guide of all her thoughts and talk.

A big weekly grosser for years in the old class cabaret and high covert days, she's just getting by today, she said. A \$200 week for her was formerly comparable to a theatre's gross during Holy Week, she added. If she makes \$75 this week on the no-cover hounds, she'll consider herself in high, she confessed.

"And that \$75 is top money in these parts," the weeping hostess went on. "You can't beat it and be 'nice' at the same time. None of us girls can beat it and be 'nice.' Our business is shot. And that's saying that most of the rest are 'nice' like me."

The sobbing hostess-lady noticed the mugs raise his other eyebrow. "Yes, I said 'nice' like me!" she yelled, going into position in case the other eyebrow followed.

FRIARS COAST-BOUND

Mosconi, Eddie Miller, Rube Bernstein and Eddie Elkins

A little exodus of Friars bound for the coast has started. Sunday Charles and Louis Mosconi started for Hollywood by motor. They will establish a school of dance for professional stage lay people out there. The brothers were tendered a dinner by the Friars' house committee in recognition of their activities within the club during the winter.

Eddie Miller will join the Mosconis to handle the vocal end of the show.

Rube Bernstein, burlesque producer and connected with the Mutual Circuit, is going to the coast for R-K-O. Bernstein attracted attention by suggesting gags and situations in the Bert Wheeler-Bobby Woolsey picture, "Cuckoos," and an offer followed.

Eddie Elkins is another Friar coast-bound.

MISS SEYMOUR COMMITTED

From Bellevue, Sent to Private Sanatorium

Mrs. Pauline Seymour Morris, who several years ago appeared on the stage as Pauline Seymour and who had been confined to the observation ward at Bellevue hospital, has been committed to a private mental institution, according to Frank McCoy, an attorney, who made the application in West Side Court on behalf of the former actress.

Mrs. Morris was arrested on the charge of violating the Sullivan law. Luigi Batocci, 30, former Italian army officer, was also arrested. Batocci claimed ownership of the revolver, according to the police.

Mrs. Morris was arrested in her apartment, 207 West 55th street, where Batocci had a room. The former borrowed the gun from the ex-Italian army officer. She visited her daughter, Layne in Sunnyside, Queens, N. Y., where she is alleged to have threatened her daughter. The latter came home with her mother to appease her.

A phone message to the police bureau, 100 West 42nd street, Mrs. Morris had the gun in her hand, asserted the cops. The ex-army officer stated the weapon was his.

Mr. Morris and his wife have been living apart for years. Mrs. Morris' report of "incompatibility" was the reason.

BANKROLLS FOR FLASH RENTED—WITH GUARD?

"Hired money" is the latest wrinkle among the Times Square racketeers. It's a fact, or four-Bureau proposition on the part of certain promoters who in order to put over the racket they are pushing, must show some ready cash in order to get the "victim" in with his mazzuma.

So a number of men, who are willing to rent out certain amounts do so as big, quick turnovers, the "rent" money is paid back with a guard to make sure it comes back at the stipulated time.

Alleged Handbook Men

Discharged in Court

Bob Lewis, 35, of 251 West 50th street, restaurant owner, and Mike Paolas, 34, coffee pot operator, of 2129 Boston road, were discharged in West Side court by Magistrate McQuade.

The pair were arrested in a coffee pot at 810 8th avenue by Detective Dennis Sullivan of the 1st inspection District, who testified he saw men enter the restaurant and "place" bets. The sleuth was asked if he had overheard any conversation between the pair, and Sullivan replied that he did not.

Sullivan brought to court Mrs. Alice Cousins, 300 West 49th street. While she had no complaint to make she did testify that she had made a bet with the defendants and that they had "welched" on her. The amount she lost she told reporters was \$538.

They denied the allegation and stated they had never had any business dealings with Mrs. Cousins. Diamond, Released, Is Rearrested for Narcotics

GLEASON-ARMSTRONG STABLE

Jimmy Gleason and Bob Armstrong are backing a stable of five boxers. Quintette is being handled by Jack Perry, former welterweight who appeared with Gleason in "2 a 2."

Boys are all prelim fighters and still in the no-profit class.

N. Y. Hotels Only Doing 58% Trade; House Dick Nuts in Empty Halls

New Twist

Chicago, March 25.
Cockroach gas is back in a new form. Couple of lay-offs have been buying pints of gin about the loop and bringing back the bottle about three-quarters full with gin float- ing in the remains.

Don't want a refund, just another bottle. One speakee went three times before owner got wise to the water.

Lonesome job in New York at the moment is house dick in a big hotel.

One corridor-Sherlock, who combs the solitary halls of 1,500 vacant rooms, was given a two weeks' rest by the manager, who, upon suffering from hallucinations, began reporting "goings-on" in the closed section of the hotel.

He thought he heard screaming women and clinking bottles; troths and strange thuds. Even the manager admitted it was eerie marching the rounds in the dark.

This story, which is making the rounds of the hotel trade, upon institution of all the hostesses, a freakish situation in the hotel industry.

One of the largest hotels in the Radio sector has an average of 24 employees for every guest. Last toll indicated 275 employees and 95 guests.

Perhaps the largest hotel in the world has an average of 24 employees, 1,600 vacancies, with 1,000 transients and permanents. Fifteen floors are closed.

Signs Went Wrong

Recently one of the richest men in the United States checked in. The clerk not recognizing his cognomen, took the bellboy's "one-finger on the baggage" tip, that the man's baggage was "one finger" for the night's accommodations.

"I beg your pardon, sir," said the clerk, "but your baggage doesn't warrant credit being extended to yours and your kind stay at the cashier's and pay for the night's accommodations."

The man, startled, tore up his registration card and walked out. He was not being asked to leave the hotel, and there are few run-outs, for they keep a steady eye on the guests. Maids, bellboys and house dicks report the baggage of every guest at regular intervals.

Eleven of the major hotels in New York are doing but 58% business, according to Howorth and Howorth, biggest hotel accountants in the city. They must do at least 85% to show a profit.

Somewhat Leads

Most remarkable is that the Somerset, a small hotel, is doing 95% regularly and tops all others in New York.

The saturation point has been reached with 120,000 available quarters and but a small percentage rented. Tourist trade has fallen off, greater than any previous year. Nevertheless, the hotels are adding to the regular price for daily rates, preferring to close part of the house rather than sacrifice. On monthly basis, or yearly rentals, they are willing in many cases to talk terms.

Hotels, like legitimate attractions, have their smash hits, as it were. There are six or seven such now operating. Among the hotels doing big business are the Biltmore, Waldorf, Ritz Carlton, Pennsy, Plaza, Savoy Plaza and Sherry-Netherland.

Lobby Rendezvous

The presence of some 10 prohibition operatives, parked in the hotels for evidence has resulted in unusual precautions by the management to stifle drinking in the rooms. Whenever white rock or ginger ale is ordered by a guest, a tag is attached soliciting the guest's cooperation in observing the prohibition laws. Drinking bouts are taboo.

Of late, the hotels have frowned on their lobbies becoming rendezvous. The expense in maintaining a room for the elimination of mugs from his lobby since having been hit by the federal wet enforcement laws.

Viewed in its entirety, the 300 hotels in New York are merely marking time, with doubtful prospects of immediate succor in sight. Most are maintaining staunch press departments as an antidote.

Ray Mason Sent Away

Ray Mason, alias Grace LaMar, 24, reputed show girl, 101 West 101st street, was sentenced to the Bedford Reformatory for an indeterminate term in Special Sessions, following her plea of guilty to shoplifting. She has a long police record. Last time she was sentenced in Sept. 28 after stealing three books worth \$11 from Macy's.

MAE WEST'S TRIAL STAGGERING ALONG

Trial of Mae West and other defendants of the former "Pleasure Man" play, is staggering along in its second week in General Sessions, New York. District attorney alleges it was a dirty show and because of that Miss West and others, mostly players in the piece, were indicted.

Star witness for the prosecution was Captain James Coy, who made the charges. He saw "The Pleasure Man" at the trial and pinched it on the second night. Capt. Coy illustrated how some of the nancys in the piece walked about the stage, but he wouldn't warble. Mrs. Burkan, attorney for Miss West, tried to ease the captain into a singing bit, but Coy sidestepped that. He had been in the chorus himself, but was not being asked to be a canvasser with a circus. He said he knew a nance when seeing one, even though they were called female impersonators, but that he had never seen a nance with a saw as one had done in the show.

Asterisks
The dailies in printing accounts of the trial used a lot of asterisks to denote some of the language in the testimony was unprintable.

Court listeners-in after hearing what Coy had to say, thought the D. A. would have to come through with stronger testimony to secure a conviction. With the count of public nuisance against Miss West and companions stricken out of the indictment, Mae will only have to do a year and pay \$1,000 fine as the tops if they slip it to her.

It's about a year and a half since the "Pleasure Man" indictment in Times Square, when the cops gave the company the bum's rush from the Biltmore stage to the hoosegow. Miss West wrote the play, but did not direct it. At the time of the pinch Mae was acting in that little pretty piece, "Diamond Lil," about which the cops said nothing.

JOE SCHWARTZ' TOUGH OUTLOOK IN PRISON

For more than twelve years Joseph Schwartz, 38, has been swindling advertisers in newspapers by promising to get them positions in picture houses on payment of money to him. The victims paid, but never obtained the jobs.

It only required a jury five minutes to convict Schwartz of grand larceny in the second degree before Judge Nathan in General Sessions. He was remanded to the Tombs for sentence.

Meanwhile the District Attorney will file an information charging Schwartz with being a fourth offender. If this proves true, he will be sentenced to life as an habitual criminal.

Peep Show Padlocked

Cops made Broadway Monday and gave the operator of the store room show of reproductions from famous paintings on Broadway just above 47th street a patrol ride and padlocked the place. Complaints that indecent pictures were on display caused it.

Display had been running for over a week with signs displayed that no one under 18 would be admitted. The gate was 25 cents.

Daylight Saving

Daylight saving starts this year at 2 a. m. on Sunday, April 27 (the last day of March).

Effective until the last Sunday in September, 28th.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
515 Broadway, New York City
155 West 45th Street

SUBSCRIPTION: Foreign \$11
Single Copies \$15 Cents

VOL. XXVIII No. 11

15 YEARS AGO

(From Variety and Clipper)

For no reason that was discernible, theatre business took a plunge, particularly on the Pacific Coast with depressed conditions reaching east to Chicago. Figured World War might be responsible. Previous autumn trade seemed to be headed for a recovery all along the line.

Charles Frohman was last in production in London, putting on J. M. Barrie's first and only revue, "Rosie Rapture," at the Duke of York's. Attraction promised little, although Jack Norworth and Gaby Deslys made conspicuous hits.

Emmy Destinn, grand opera name, refused \$5,000 a week for six weeks in vaudeville, although Calve, noted diva of the Met, had just before appeared in the two-a-day and broken the ice for opera stars.

Ziegfeld's "Midnight Frolic" started the New Amsterdam had atop a great craze for late cabaret floor shows. Eleven Broadway restaurants had such attractions or were preparing to stage them.

Shuberts were peeved at Alexander Woolcott of the "Times" dramatic department and let it be known to him directly that they stood under their displeasure. Woolcott had panned one of their recent dramatic productions.

Fred Mace, film man, was on his way to Havana to film the Johnson Willard champ ring battle. No law against circulating film clips then, and syndicate had the rights with Mace, L. L. Weber and H. H. Frazee financing the enterprise.

N. Y. Hipp was doing big business with films, circus season ended.

50 YEARS AGO

(From Clipper)

J. H. Haverly, New York manager, had made some progress toward developing the modern chain-theatre idea and was going further with his experiments. He has the 14th Street and 5th Avenue theatres in New York and Niblo's Garden. With the two Haverly theatres in Brooklyn and Chicago, that gave him a circuit of half a dozen, even in an era when the theatre managers were usually identified with one house.

Leonard Grover (who died in Brooklyn about a year ago) produced "My Son-in-Law" for the first time at the Park, Brooklyn, playing a French dancing master himself. Otis Skinner was the juvenile.

Even the important metropolitan theatres were still lighted by gas. There was a small fire in the Madison Square theatre, New York, caused by a stage hand lighting the jets with a torch, passing too close to a light stage drop and touching it off.

"Clipper" gives an account of an ancient theatre custom, apropos of a visitor who showed an interesting relic, check of bone or ivory dated 1729, but probably of earlier origin, which English managers at one time used as passes for friends of the players on his stage. The sample which inspired the article was played by the Amphitheatre of London, and permits friends of an actor to sit in a box.

P. T. Barnum's Greatest Show on Earth was announced for the American Institute for its New York engagement of two weeks. Two weeks were to be played in Brooklyn and the circus was routed as far west as Omaha. It was decided later whether circus would go to the Pacific coast, which meant San Francisco.

Inside Stuff—Vaudeville

Bookers of vaude shows say there are too few new acts around New York. No explanation.

Tenor recently turned down a three-year Keith contract at \$1,000 weekly for the first year and \$100 annual raises the next two. Last week his regular salary (\$1,000) was cut to \$850. Circuit decided to build up another tenor in his place.

R-K-O's Palace, New York, considered by the circuit to be the show case for its vaudeville, is the only theatre on the circuit not carrying the R-K-O insignia on the front or in the lobby. It's still B. F. Keith's Palace, with no mention of R-K-O.

R-K-O theatre doormen in New York are carefully checking booking office cards following the discovery of several counterfeiters. The passes are issued to agents and members of the booking office. Phone cards picked up are easily spotted through lacking the R-K-O trade mark stamp on their faces.

A former R-K-O agent, who left the show biz shortly after losing his agency franchise a year ago, has applied for a job as traffic cop in his home town.

No application is on record at police headquarters, but the ex-agent is said to have applied indirectly through political friends.

R-K-O's house organ, "Voice of R-K-O," is to be printed twice monthly, on the 1st and 15th. Formerly once a month.

Because it was considered strictly a phase of theatre operation, editorship of the organ has been transferred from Mark A. Luescher and placed with E. M. Orowitz, exploitation man in the Keith press department.

Vaude producers yanked from the R-K-O franchise list in the last clean-out are planning to continue producing acts, booking them everywhere and with the R-K-O office through an agent, with the exception of Max Hayes, who has gone elsewhere.

Attitude in some cases seems to be that it's a break (or least not tough luck) that they were included in R-K-O's last outgoing list of franchise-holders, claiming that they can now book anywhere, even Keith's by the simple expedient in the latter case of going through an agent.

Bookers handling Keith's and Loew's Syracuse houses apparently are studying each other's weekly bills with considerable care, as the close resemblance between programs indicates. Let one house have a ballet, an acrobatic novelty or a single that seems to find favor, and it's a safe bet that the opposition either the next week or the one thereafter will have its counterpart. Two weeks ago, for example, the Albertina Rasch Ballet was a hit at Keith's; this week, the Russell Market Dancers are at Loew's. Last week, the Six Rockets and Mary Haynes were at Loew's; this week, Keith's has the Six Marinella Girls and Mary Marlowe. The regularity with which that has happened recently permits no other interpretation than that the rival bookers are watching each other's work closely.

Apart from specially engaged acts, the Paramount presentation personnel in Europe, under management of Francis A. Mangan, includes five regular ballets, totaling 100 girls. This includes the Plaza Tiller girls, London; Mangan Tillerettes, Paris; Dublin Ballet; Paramount ballet (usually touring England), and an extra unit shifted about according to requirements. The Dublin unit is meant to save transportation to Ireland.

Paris presentations are divided in three classes: Those costing over \$2,000 per week, running about 25 weeks per year; those costing about \$1,500 per week, and those costing about \$700 per week, used with very strong films.

The whole presentation policy, supervised by Mangan, includes presentations in the provincial houses of the circuit, these coming to about \$1,500 per week, transportation included, for personnel and scenery.

Inside Stuff—Pictures

(Continued from page 26)

houses playing vaude were dirty, he sent letters to the managers telling them to clean up. Copies of letter went to a superior who wanted to know "why the managers had to wear aprons."

Talk has been prevalent of late that in the midst of all of the Fox tangle, the studio still came through with its coking money getting special road show, the John McCormack picture. Show men think it most remarkable.

Brunswick-Balke, now under control of Warner Brothers, is said to have had a disastrous financial time with its radio venture for three years. Losses are heavily reported.

After previewing "Paramount on Parade," Coast studio executives ordered additional sketches and box office name added. List of additional names includes Skeets Gallagher, Gary Cooper, Richard Arlen, Jean Arthur, Mary Brian, Virginia Bruce, James Hall, Phillips Holmes, David Newell, Joan Peers and Fay Wray.

Frolic is comprised of 20 novelty numbers, 10 of which introduce new songs with the balance ranging from spectacle to slapstick. Twelve directors were used.

Fox is finding it hard to get new film ideas for its Westerns. Execs feel that the old sage bush and mortgage type will not live up to the selling brand of "Outdoor Romance."

Writers are not delirious. On the first batch several scenarios were used on each script. Studio has had four writers on "Last of the Duanees" and execs are not yet satisfied. Ernest Pascal, novelist, has been engaged for an attempt.

Purchase of the Paramount, Newport, R. I., from the Kenmore Realty Co. for \$300,000 and subleasing of the Lyceum, Canton, O., now closed, to local interests for a burlesque and silent picture policy, figure in latest Public Realty deals.

In getting a lease on the Signal, Providence, recently closed for by Public, advisors have gone out calling attention to the fact that under the deal Public cannot sell any candy, soft drinks, cigars or cigarettes on the premises.

Jollywood's first all-night picture show is at Santa Monica and Normandie. Admission one cent and you get your own.

New compact type of Introscope, low enough for a six-year-old to operate alone, and spotted with some sidewalk vending machines across from a school. Show caught was "Climbing the Swiss Alps" in 14 flashes.

Chap, who went to Jollywood as an Egyptian potentate and royally received until his checks grew rubbery and then got a job as a reader at a studio, is out after two weeks. He got the hook when the studio

Erlanger and Albee Gone

A. L. Erlanger and E. F. Albee passed away within one week. That was curious in itself, but that two elderly and old time or fashioned showmen should follow each other so quickly was even more odd.

Messrs. Albee and Erlanger could have been peas in a pod for the manner in which they operated their respective businesses—Erlanger the legit and Albee in vaude. Besides, they had started in each when both were nonentities, commercially; each with a business that had to build because it could go no lower when they assumed hold.

Erlanger sent his legit theatrical exchange to a pace that netted Klaw & Erlanger as high as \$1,250,000 a year 10 years ago, just in routing shows. Besides what the firm made in production or theatre operation. While Albee lived to see the Keith Circuit lead the vaudeville world, amassing a great fortune meanwhile.

Autocratic, domineering and sneering as distinct business traits belonged to both men. They were twins even in that. Erlanger, "the Napoleon of the show business," and Albee, "the King of vaudeville." Neither objected to see themselves thus described in type, and each believed in his self-imposed title.

If they made business friends, they were yessers or sycophants on the payroll. No one will likely ever know how many people either Albee or Erlanger had on their personal payroll, with theatrical newspaper men among others. In their offices both made the final decision and it stood.

In the early days each discovered that money appeared to do the most for them in business operations. They clung to that belief. And that, like their other yesteryear and old-fashioned idea about the theatre divisions they represented could not keep pace with the present day show business.

Add one more, Lee Shubert, to the duo and it becomes the last trio of the ruling old timers. Lee Shubert is much in the same mold, in every way, but without such showmanship as Erlanger and Albee possessed. Neither had a great deal for it seems the cold-blooded maneuvering manipulators of the legit and vaude always stood foremost, or did in the days before pictures.

With the passing of the fossilized methods, stagnant ideas and "what we used to do," there stands out the newer show business, the younger man, the better showman, these younger and better showmen came along with the times, not from behind, and they raced ahead of their competing showmanly cripples.

Erlanger, Albee and Shubert fell into the rut because they couldn't see ahead. They were blinded, firstly because they had money, and that is now becoming a danger among picture leaders; secondly, because they had been successful in the past, and thirdly because they believed no one but themselves could do anything to be done in connection with their business. With the result of course that all three finished up against the opposition without any money, but their own false selves; that the man-power they could have had would not have received authority, and if they had, these heads would have blocked their suggestions, as they have so often done, with the end long in sight before either could see it for himself.

The present day leaders of the show business have but to glance over the records of those gone to avoid the pitfalls they fell into. What happened to the legit and vaude may occur in the future to the present film control, if it does not avoid the perils of plutocracy. For no matter how much money a business can make this year or did last year or will next year it can also decline, as has now been witnessed by the show business at large.

Team work, something these leaders who have passed never built up or permitted, and which is now evident in many of the current show concerns, is the protection for the future, for with team work, everybody is working toward one end.

found him writing to playwrights and authors in Europe, representing himself as in charge of story buying and asking for first drafts. Knowing his potentialities, the studio decided to take no chances.

A set representing the lobby and interior stores of a huge hotel is the largest ever erected for a talking picture at the Paramount studios. It embraces the entire floor space of a 250 x 100-foot stage and includes a clerk's desk, phone exchange, cigar stand, barber and modiste shops and various other appointments of modern large hotels. Set is used for "The Devil's Holiday."

Authorities are tightening up on the strict enforcement of fire rules in film buildings. Last week two Universal men in the Film Center were nabbed for smoking. One got a suspended sentence, the other will have a hearing later in the week. Word is that the firemen absolutely mean business now.

One of the major producing companies is discussing plans for making a talker based on the current Red demonstrations in America, thought being to cash in on timeliness of subject. Idea would be to ring in the flag-waving stuff and pictureize the angle of how un-American the Red propaganda really is. Picture might be done either with or without music.

Small town exhibs in the middlewest and south are feeling the pinch of competition, with plenty of closings. Estimate is that 3,500 have put up the shutters in the past year. Those still open have cut down their playing time, and many are now operating only one or two days a week.

Reports persist of a forthcoming Paramount-Warner deal, but as stridently they are denied. The facts appear to be that the bankers downtown New York did broach the subject of a renewal of former negotiations for a get-together, but the principals did not favor it. The matter dropped right there.

One of the purposes of the increased stock issue wanted by R-K-O is said to be \$10,000,000 for next season's Radio Pictures' product. The added shares amounting to one million would bring around \$40,000,000 at current quotations. R-K-O also is expanding in its theatre division.

A 15c grind joint in Los Angeles probably cops all high handed publicity honors by billing four feature talkers on one program. "Chuck" discloses only two actual features, with the others a comedy and newsreel.

Frank Easton to do the lead in "Movietone Follies of 1930" is the Frank Beston of Broadway's "Gloria." Fox engaged him for three years and immediately took the "bec" off.

Paramount is obliged to hold back its next Moran and Mack talker until the settlement of the legal mess over the Moran and Mack name out on the Coast.

Ticket Control Plan Nearer Set; Erlander Side Joins; Leaders Have Eye on "Policing Czar"

The proposed attempt at regulation of Broadway ticket prices is nearer consummation than at any time. Doubt that the experiment will be tried until after the regular season's end prevails, however.

Previous campaigns and conferences aimed to abate the so-called high price evil have never been as sustained as the present agitation. Emphatic declarations from the managerial side that ticket control would actually come, followed a truce last week between the Erlander and Shubert sides.

The late A. L. Erlander would not be a party to the conferences, holding to his position of selling tickets as he wanted to, yet indicating he would subscribe to the new plan if it were found workable. Last week, Marcus Helman, new executive for the Erlander office, joined with Winthrop Ames, representing theatre owners and lessors, and Lee Shubert. It was later announced that the Erlander theatres would be included in the new ticket control idea.

Fear "Cigar Store Gyps"

There are many angles to the proposed strict limit of no more than 75 cents per seat. It is the elimination of all agency "bays." The committee steering the plan declare that all houses, with only one exception, are signed up. However, it is feared that some theatre managers who agreed to the idea when first proposed, are inclined to hold back from actually committing themselves to the system. Experienced showmen fear that even with strict supervision, a mushroom growth of "cigar store gyps" will develop and for the reason that when hit shows are in favor, people who don't want what they pay for tickets will create a demand that will generate a supply.

Further outlined, the newly formed New York Theatre League, incorporated to handle the ticket situation, would, when the control system started, police all agencies and control all allotment tickets. It anticipated that some gyping would occur and it is proposed that where the tickets regularly allotted to recognized agencies are found, that only one ticket per seat should be sold. The agency be denied all further tickets.

A ticket czar with an executive force would be created. The sort of man in mind may be a former city official and hardly cognizant of ticket matters, but with wide police and executive knowledge.

\$150,000 to Operate

To finance the system, 1% of all agency tickets will be paid over to the League, house and attraction sharing that cut. The estimated total of agency sales in New York per season is \$150,000, which would mean a revenue to the League's executive office of \$150,000 yearly. The czar would be a high salaried man, but a considerable sum is expected to be left over. This excess money, the managers plan, would be used in an advertising campaign, a sort of back-to-the-theatre movement.

Latest idea in formulating the personnel of the League's officials is to ballot by mail. Election of a president, Arthur Hopkins being favored, and a board of governors will be first steps. The governors would then proceed to secure the ticket czar and name his assistants. Not only would the prices charged in agencies be closely watched, but the allotments would be tabulated and constantly studied. If an agency were not selling its allotment, the number of tickets then on sale would be reduced. The governors, given to another agency, which was able to get better distribution.

Favoritism Banned

No agency would be permitted to play any attraction. Patrons are to be referred to the list of shows tabulated in order of merit and make their own choice. While it is a fact that the public generally knows what it wants in shows, shown when they are not in accord with the rule of the League, the little plugging better ticket sales in agencies as much as 25 per cent.

To all objections, commitment

reply the new system is for the general good, to foster good will between the public and attempt to better the business of the legitimate theatre. Producers of hits say that the elimination of high prices, particularly the gyp rates that apply during the first four or five weeks of a run, would extend an engagement by at least several weeks. The other argument in favor of holding down agency prices is that when people are forced to "pay the freight" they are prevented from attending other theatres during that time. Also that regarding the willingness to pay high prices, the indications are that the patron who does generally enters the theatre in not exactly a happy frame of mind, feeling he has been nickel.

Current Buys an Obstacle

There are several multiple-week agency buys which are not expected to be shelved at this time, meaning the control plan will wait. Some agencies have indicated that the general plan, do not believe that producers of costly productions will be able to operate without "buys." The prospect of arriving on Broadway, often need ready cash, for which reason agencies are required to pay for tickets for the first few weeks in advance. With 16 agencies generally figuring in a buy, the producer is enabled thereby to raise \$40,000 or more in advance.

During the many conferences between the managers and the men who own the theatres, the number of agencies to be recognized has varied. At present it is said that only 10 agencies will be recognized. That would indicate that all the small offices, which there are about 30, would be ruled out of business, although operating under a state license. Some of the smaller or independent agencies do not seem to be alarmed. Several believe they will be in a better position to do business from the outside because there are many ways to get tickets. The 28 per cent of each theatre's tickets required to be on sale in the box offices, according to the new plan.

Several brokers among the recognized group frankly say they are not only willing but anxious to do business on a 75-cent basis, with all buys cut. They claim to have enough distribution throughout the year to make an acceptable profit. They say they will operate strictly according to the rules and help the ticket czar. They indicate that they do not believe the thing would last. A few are skeptical about being able to survive, if held to 75 cents, while it is patent that those offices selling a limited number of tickets cannot exist. Few good locations, when shows are at peak demand, are available in the box offices. Other times locations are slipped in for gyp prices.

McBride's is on its own in the ticket situation, but working with the committee. The others mentioned to be recognized include Tyson's Fifth Avenue, Tyson & Brother-Union, Broadway, Bascom, William Sullivan, Kay's, Superior and Louis Cohn. There is doubt about several other of the better known agencies. It was intimated that two or more of the long agencies might get into a combination against the weight of McBride's, operating offices as now, but splitting profits. Brokers generally sitting at the table are William McBride, Tom Naughton (Tyson's), David Marks (Union), William Sullivan and Harry Kaufman (Kay's).

Stock Ousts Vaudfilm In McKinley Sq., Bronx

Stock goes in at the McKinley Square, New York, March 31, supplanting current vaudeville policy. The troupe going in is headed by Kenneth Burton and Bee Morosco, and had been lined up for the Fulton, Brooklyn, several weeks ago, but never opened when Al Spiegel, then lessee of the Fulton, allegedly breached agreement with players through not billing or advertising the incoming stock policy. Spiegel has since given up the Fulton and is now associated with Jerome Rosenberg in the proposed burlesque stock for the Garrick, New York.

GUILD DEFERS PLAYS

Only "Hotel Universe" Left For Current Season

"Hotel Universe" by Philip Barry and currently in rehearsal for Theatre Guild will be the latter's final production for current season with remainder of announced product being held over until next season.

Maxwell Anderson's play on "Elizabeth and Essex" scheduled for this season goes over with rest due mainly to fact that Guild intends projecting Alfred Lunt and Lynn Fontaine in central characters and with latter having declared a vacation until next season.

ARBITRATION REFUSED BY LEE SHUBERT

Can't See Equity's Jurisdiction Over Shuberts' New Casting Director

Lee Shubert is reported to have abruptly refused to admit the right of Equity to ask arbitration over the Shuberts' appointment of Arthur Lyons as their casting director. That's how it stood yesterday.

Lyons, of Lyons & Lyons, agents, lately became the medium through which actors looking for Shubert musical show engagements had to apply. Lyons is said to have wielded the axe on the players' salaries until their yells were let out right in Equity's office. That is when Equity wanted arbitration over whether the Shuberts could employ as casting director a former agent who had declined to submit to Equity's agency's rules and regulations under an Equity "license" to live.

Lee is reported as favoring the Lyons' salary cutting scheme and is quoted as saying it had already saved the Shuberts \$3,000 weekly in salary for one show.

Lyons Asking Spots

Street report has been that Lyons especially used the axe on musical comedy people who had never been handled by the Lyons & Lyons agency, or by any of the other 12 or 14 legit agencies which have not signed the Equity agency agreement. In contradiction to that theory it is said Lyons thought he would show his good will by paying a salary as casting director by the Shubert office. How that salary is arrived at and why the Shuberts now have a salary curfew in their pocket is what Equity would like to find out. Lee Shubert's position seems to be that the Shuberts alone have the right to set appointments, under or over the Equity agreement.

Lyons is reported to have made a demand upon the managers' association that it instruct the Shuberts to arbitrate.

SOBEL QUITS ZIEGFELD

Bernard Sobel is out as press agent for Flo Ziegfeld's productions. It is the second time Sobel has withdrawn from Ziegfeld's office. The producer is said to have ordered cutting down the press department, when the closing of "Whoops" and the touring of "Bitter Sweet" in which he is interested. Morris Kinsler, assistant to Sobel, is handling the job for the present.

GILLMORE AS MISSIONARY

Frank Gillmore, head of Equity, went to Chicago Tuesday. He will conduct a general meeting at the Commandery Hall Thursday after supper.

General idea is to answer questions and promote interest in the organization. He will appear at a similar meeting in Kansas City at the Baltimore Hotel Saturday night.

Ruth Tester in "Little"

Ruth Tester has been placed with the new "Little Show" by Ralph Farnum.

Tom Weatherly of Brady & Wilman, producing, expects to start rehearsals about May 1, with an R-K-O release for Al Trahan as lead by that date.

Fusion of Erlander-Shubert Interests Forecast by Events

ONLY TYRO PRODUCERS DARE LENTEN VENTURES

The mid-Lenten spurt of legit producing activities is practically in the hands of newcomer and novice producers, according to check up at Equity. Veterans are holding back production until after Lent and even then all that's carded is a spring trout or so.

Aside from the Theatre Guild's forthcoming production of "Hotel Universe" and William Inge's "Jonica," the remaining 10 of the 12 promised productions will reach production via novus auspices. List includes "Hot and Bothered" color melodrama which Harrison Hough is producing; "Change Your Luck," colored musical; "Triplets," for Collins & Adams; "Corruption," for Murphy & Deane; "Virtue's Bed," Emery L. Lohmuller; "They Never Die," Carter & Hall; "Stepping Sisters," Albert Bannister; "Marching Men," R. Reynolds; "Framed," Louis Levine, and "Harlem Nights," Ueberall & B.

With those mentioned now in rehearsal and with several set to bow in for out of town dates within the next fortnight, there is little else new in sight in the legit producing division.

Bledsoe Sues Pitts' Cops Over Dumb Pinch

Pittsburgh, March 25. Jules Bledsoe, Negro baritone of "Show Boat," which played the Nixon here a month ago, has filed suit in Federal Court against two Pittsburgh city detectives for \$10,000, charging false arrest during the show's local engagement.

Bledsoe charges the sleuths, Monahan and Morgan, arrested him without cause and took him to headquarters, where he was "grossly insulted and held without a charge being filed against him."

The singer charges also set forth that, although he had ample identification and was driving his own car, he was not given a chance to arrange bail for more than an hour after he was released, and not a charge had been placed against him.

Monahan and Morgan had been on the lookout for a Negro peddler driving a car with a New York license and when they lapped Bledsoe in his Packard they grabbed him.

B'way Producers on Coast

In Palm Beach Fla. Ziegfeld says he is going to the Coast to see an after thought to one of his telegrams.

Whether he will first return to New York is set. There was a reported deal between Ziegfeld and Samuel Goldwyn some time ago but it appears to have evaporated.

Stanley Sharpe, Ziegfeld's chief aide, starts for the Coast Saturday, on a vacation and to "look around."

His trip may prelude Ziegfeld's Hollywood debut, against which he has long held out.

Edgar Selwyn also leaves at the end of the week. His deal with Metro calls for approximately \$150,000 yearly. Selwyn stated he does not intend giving up legitimate production and has a hit on his hands, "Strike Up the Band." He plans to produce during alternate periods of six months on Broadway each season, admitting the Coast offer is too remunerative to pass up.

Bouncers Not Morosco's

San Francisco, March 25. Oliver Morosco, erstwhile New York producer, ran into trouble here last week when the police detained him as he was boarding a steamer for Los Angeles. He was taken about bouncing checks, but at police headquarters he ceased him on his own reconnaissance.

Accusation was made by Robert Bird, head of a theatre supply concern. Morosco, who recently parted company with others interested in the San Francisco and New York Theatre Productions, Inc., here, blamed the boomerang checks on that concern.

The ultimate fusion of the Erlander and Shubert theatres may be in the cards. In any event there is a better understanding between the two major legitimate offices since the death of A. L. Erlander.

Last week Lee Shubert and former Judge Mitchell L. Erlander were in conference. While it was stated the session was principally to talk over certain agreements such as pooling of theatres such as has existed between the two concerns in Philadelphia and other points for years, further conferences are anticipated.

Some years ago an amalgamation of Erlander and Shubert theatres was on the verge of consummation, with downtown money to finance the high stock price which was to be sold to the public at the time. The deal was almost closed when a final conference was held at the St. Regis hotel, the late Levi Mayer of Chicago, who handled the Erlander end. Mayer reminded the leaders present: "Now it is agreed that Mr. Erlander be president." Lee Shubert is reported to have said: "Yes, but am I to have the last word?" Erlander walked out of the conference.

It was pointed out by those skeptical of the absorption of the Erlander theatres by the Shuberts that the Shuberts would not care to buy additional houses and would rather dispose of some of their own holdings. The Erlander angle it is argued that a combination of the two legit chains might strengthen Shubert stock.

Joins in Ad. Directory

Marcus Helman, one of the chief executives of the Erlander office, quickly settled several matters of contact with other showmen last week. It was agreed that Erlander theatre advertising go into the directory, which is less costly than advertising in the dailies started this season at the suggestion of Gilbert Miller. Monday the Erlander houses and affiliations went into the directory, which is less costly than the former space usage system.

Another matter entered into by the Erlander office is that of the new ticket control plan. The late showman was said not have been actually opposed to the plan, but wanted to wait and find out if it was workable. The Erlander string will fully participate in the plan now. Helman agreeing that control would be a good thing.

Justice Erlander is listening to all suggestions. While not actually in show business, he is said to have a comprehensive knowledge of it through association with his late brother. He appears to be acting only after conferring with his directors.

The contest on the probating of the Erlander will come up before Surrogate Foley Tuesday, at which time Max D. Steuer, acting for Charlotte Lexell Pixal, whom he claims was the dead showman's common-law wife, made answer to the first step to claim a dower right in the estate. Among special counsel engaged to represent the Erlander family is former Comptroller of New York City.

Hamer's "Scandals," Tab or Revue Strands in Pa.

"Greenwich Village Scandals," produced by Arthur Hamer and spotted for a tour of wildcat dates throughout New Jersey and Pennsylvania, opened in Allentown, Pa. last week with cast unpaid for two weeks and most having to wire to friends for funds.

The show, while rated as a legit production, has escaped Equity supervision and bond through Hamer representing it as a tab. Therefore cast and chorus have no avenue of redress except civil suits against the producer.

"Journey" Not for Stock

There will be no release of "Journey's End" for stock. This was made emphatic by the Gilbert Miller offices Monday.

There will be one stock production, but this purely as a favor to George Kondoff, who will do the production. It is an attempt to raise stock project in Buffalo, N. Y., week April 28. Henry Duffy made overtures for his stock chain, but the Miller office declined.

AGENTS LEADING EQUITY

Edgar Selwyn Returning to B'way; Not "Washed Up"—Another Edgar?

New York, March 21.

Editor Variety:—I was very much amused to read in the current "Variety" that a Broadway producer named Edgar Selwyn said Broadway was washed up.

This almost made me hysterical because Edgar Selwyn has a hit on his hands, "Strike Up the Band," which happens to be his first musical show. You'd think that a play that grosses as much (see your box-office quotations), that Broadway wasn't washed up.

I simply can't make out this Edgar Selwyn fellow. The only possible thought that occurs to me is that he must have been misquoted. Perhaps what he said was that the theatre as it is today isn't very much like the theatre it was when a producer could exhibit a hit, send duplicate companies all over the road and find, when the season was at an end, that he had a neat bundle of grandioses representing profits. Perhaps Selwyn said that in these days a producer had to love the theatre in order to present plays; that there was little chance of realizing a quick return because play producing is frightfully expensive, actors cost a great deal more than usual, and the public seems a little more reluctant to see a Broadway play than it did years ago. Because of the tremendous expense involved, the best a manager can do is to break even. When money is made it seems to be dissipated in the road.

But, Edgar Selwyn, that doesn't mean Broadway is washed up. I see that the same Edgar Selwyn, in announcement to the newspapers, declares that he is going to Hollywood to direct talking pictures for Metro-Goldwyn-Mayer. The announcement adds that he intends to return next season to produce plays on Broadway.

This Mr. Selwyn thinks that Broadway is washed up. Why does he want to produce more plays on Broadway?

The more I think of it the greater grows my suspicion that Selwyn must have been misquoted. I understand me: If it's a question of "Variety" or Selwyn, I'd give "Variety" the break any time. But with a play on his hands, how can he say the theatre is washed up?

Edgar Selwyn.

"Internat'l" Nut Pruned

From \$20,000 to \$12,000

Salary cuts went in last week on Lew Leslie's "International Revue" at the Majestic, New York, with most of the principals accepting the revision after a talk from Leslie, who declared the chops imperative to keep the show in. All agreed excepting Moss and Fontana, dance team, sticking with the show, but at a lower salary.

The pruning process also hit the pit men, now numbering 28, and with six let out last week, mostly high priced men. Jans and Whalen refused the cut and left the show to return to vaude.

With the current marking down of payroll and cast deletions since opening, Leslie has chopped his former operating expenses, rated at \$20,000, to about \$12,000.

Anton Dolin, an imported dancer with the show, lost an arbitration on his claim of a week and one-eighth, based on a letter form of contract given him on London by an agent. The contract called for 10 consecutive weeks. Show layed off Dolin well prior to the premiere and Dolin's claim with Equity. Arbitrators decided that in violation of the contract, the actor is working under Equity rules, and where there is unexpired rehearsal time, lay-off without salary is okay.

Excess Tenors

Things were breaking tough for a tab show touring the South, so tough in fact that several hotel proprietors were traveling with the touring party in the hope of collecting the hotel bill at the next stand.

The manager of the troupe didn't believe in carrying dead material so he put most of the excess baggage to work.

The agent ahead was surprised one morning to receive the following telegram: "Don't stop at any more hotels where the proprietor sings tenor."

OPEN MARKET SALE OF FILM RIGHTS ON PLAYS

Furthering its campaign to protect members from shoeing producers and others financed by picture interests in exchange for control of picture rights, the Dramatists' Guild has appointed a committee to work on revisions of its minimum basic contract between the Guild and producing managers. The revised contract is intended to prevent any inside arrangements and requires all playwright members to adhere to the principle that all picture rights be placed upon the highest bidder.

The dual committees, eastern and western, were appointed last week. The former includes Arthur Richman, John Emerson, Channing Pollock, Eugene Buck, James Forbes, Elmer Rice and Brian Hooker, while the latter includes Owen Davis, Leo Harbach, Oscar Hammerstein, George Middleton, Sigmund Romberg, A. E. Thomas and Joseph McCarthy.

Present contract between Dramatists' Guild and producing managers has been in force since 1926 but expires next January. At time of initial draft it contained little of consequence regarding film rights disposal, but has since been amended through the increased demand of scripts because of the talkers.

As the contract stands now it is discretionary with playwright members as to disposal of film rights, but the redraft will enforce the competitive market angle. The latter arrangement is said to have been hit upon to protect anxious playwrights from signing away the film rights to sharpshooters financed by picture interests and having the situation in the bag even before filming involved shows production and with nothing to hazard although declaring in 50% of the small money collected from the film concerns financing the legit production.

Kid Manager's Second Try

Toronto, March 25.

Maurice Colborne and Barry Jones who made the Canadian west like Bernie Shaw, are going to blaze trail again in violation of all New York advice. They suffered for six weeks and then found themselves in grave. Toronto gave them \$23,000 for one week of "Man and Superman" and Montreal followed it up.

Right away the kid managers signed on the cast, again put George Garretts ahead, and started across Canada with plans for eventually working down the Pacific Coast to L. A.

They are doing Milne's "Dover Road" and Wilde's "Importance of Being Earnest" this time.

Tryout in Hoboken

"The Second Mate," by Christopher Morley and Felix Rosenberg, is being given a court trial at the Rialto, Hoboken, N. J., this week.

NO DIFFICULTY PLACING AGENTS

Agents Refusing to Acknowledge Equity's Authority Over Casters Appear Doing Most of Booking—Dealing Direct with Casting Directors

GAINING STRENGTH

Equity's recent edict that casting agents for the legit must sign and obey its rules and regulations seems to be easily evaded by the 15 leading legit agencies, which refuse to acknowledge Equity's authority.

While 35 or 40 of the agents in New York did sign the Equity regulatory agreement that places them altogether at Equity's mercy, the 15 independent agents are reported to be doing the large majority of all current casting for the musical shows especially.

These independent agencies are said to be gaining strength steadily, with the producers recognizing their judgment in casting. The former agents now call themselves casting directors, acting only for the producer and not for the actor. If the producer requires an actor, the "casting director" negotiates with those the producer's choice to make out a salary contract for the actor at a net amount. The net amount may be the actor's salary less what he previously paid an agent as commission. The difference between what the producer would otherwise have paid and the net amount may be retained by the producer as against his casting agent's salary.

Various former business agents now casting directors appear to be continuing their business dealings with those producers favored by them before each becoming a casting director for that producer. The casting directors, it is said, exchange actors or secure actors for one from each other much as they did when agents. When exchanging in the days of the "agent" the agents split commission. With "commission" not now being visible in the casting director's case it is unknown how that now operates on the payment side.

Loyal at Cutting

"Outside agents," otherwise those agents signing with Equity, when wishing to book with the producers are reported referred to the casting director. It is this reference and situation when the casting director displays his loyalty to the producer in obtaining the actor submitted at the very lowest salary possible, if accepting him at all through the "outside agent."

One story is that the producers involved prefer the casting director idea so thoroughly that they will not do any engaging of talent excepting through their own casting director.

Equity promulgated its agency regulatory contract some time ago, but was stopped by injunction from placing it into immediate effect. After a series of court hearings the defending agencies were ruled against in the highest court, whereupon the 35 or 40 other agents capitulated, going into Equity.

Among the agents who did not sign were M. S. Budman, William Morris, Jennie Jacobs, Lyons & Lyons, Ralph Farnum, Leo Fitzgerald, Max Hart, Joe Dealy, Harry Bestrey, Lou Schurr and Willie Egan.

Equity is said to have sent its usual stool out during the week to interview the outlaw agents, by looking for a job and saying he would be willing to pay a commission, but he is quitting. Equity is getting to take off his big shoes and the Old Sleuth expression from his face, the agents got him first and kidded back.

Self-Assertive, Noisy Actors Seem To Get More Attention and Jobs

By Courtney Allison

Stranded, Then Jailed

Washington, March 25.

Betsy Snider, the erst M. Stone was with a tent show playing through the South. Show folded and the couple were stranded with nothing but a decrepit Ford.

With no money for license plates couple started north with a blanket thrown carelessly over the old plates. In nearby Maryland a copper didn't like the looks of the blanket.

Betty is now in a rooming house in Berwyn with the State looking out her until Carl serves his 23 days.

SCHWAB & MANDEL ON TALKERS, EAST—WEST

Frank Mandel and Lawrence Schrab, still forming the firm of Schwab & Mandel, musical stage producers, are now at Paramount studios on Long Island and in Hollywood.

Schwab & Mandel with a record of seven successive Broadway musical smashes, have deserted the stage and Shubert-terms, for their initial experience with talkers.

Mandel is supervising the firm's converted musical-talker, "Queen High" at the L. I. studios. It is to be made in black and white.

In the "Queen High" cast are: Charles Ruggles, Frank R. Morgan, Stanley Smith, Tom Brown, Rod Cameron, Olivette, (Miss) Gentry Rogers, Helen Carrington, Betty Gard.

On the coast Schwab is now over-looking the screen making of "Follow Thru," all in color. Its cast has Nancy Carroll, Buddy Rogers, Jack Haley, Zelma O'Neal, Ford Sterling, Margaret Lee, Don Tompkins.

The firm still has three road musicals: "Follow Thru," Philadelphia, "New Moon," Boston company, and another "New Moon" in the mid-west.

"Sons o' Guns" Booked For Texas State Fair

Dallas, March 25.

"Sons o' Guns" has been booked for Texas state fair here next fall according to announcement of T. E. Jackson, fair prexy. Jackson says contract calls for show to be brought here direct from Broadway, with no intermediate features coming or going.

Auditorium attraction is feature of fair each year, preceded by heavy outlay on advertising. Seats 444. In previous years a Shubert musical under a guarantee was engaged.

Merivale Unavailable

Philip Merivale was obliged to reject a most attractive offer from Fox, tendered by Jack Gardner, the Fox casting director, now in New York.

Merivale is under engagement to the Shuberts for another year. The Shuberts took up the Merivale option the day after Fox made the tender.

It was the Fox intention to present the actor on the talking screen somewhat in the manner of the Warners' handling of George Arliss.

French Company in S. A.

Paris, March 15.

A French company of 18, with 20 plays to present, will make a South American tour for three months, opening in July in Rio de Janeiro.

Spinelli, Debucourt and Marco head the cast.

It seems that performers recognize among themselves two types of actors; those who act only on the stage and those who act all the time.

Those confining their acting to the stage are usually the best actors, but those who act all the time are sometimes more successful at getting jobs. They seem more able at selling themselves to a producer.

Performers say that, although producers may not realize it, they are actually getting a better performer who is quiet and unassuming, when quietly interrogating a performer, for evidences of his acting ability. Therefore they may never see the quality of a quiet sensible performer who is retiring off stage. But the performer who is full of affectation and flaunts himself about somehow appears to have more talent because he is a stum.

Women who are self-assured and condescend can prance into a producer's office and pretend they are beautiful creatures when they are really not much better.

This being thought right for a part so often depends on a person's accidental actions at the moment rather than any real ability.

One actor got a good job merely because he had been forced to climb six flights of stairs to a producer's office. He arrived there all out of breath and appeared to be a very excitable, impetuous person, just the type needed for a certain role.

Another actor wore a pair of dirty gloves to a producer's office and, rather embarrassed at the appearance of his hands, kept fidgeting with them. He was given a role because this nervous gesture was considered right for the role.

The Approach

The approach means everything in getting a job. Performers say. Few except the very stagey ones know how to do this. Some come in stupidly flat-footed and antagonize the producer by bursting out with, "I hear you are going to do a show. Is that so?" Others talk themselves right out by asking almost immediately "Well, why won't you take me?"

The actor who is merely an actor on the stage has a pretty tough time when he is in a production. He doesn't seem to have the egotistic person who will make his own temperamental or even slip up for his rights. The very actors who will be raising all sorts of hullabaloo, and have the producer catering to his wants to keep him from disrupting the show. The reasonable actors are usually the goats, and even though more important to the show than the stagey performer, usually receive little or no consideration because it is known they won't demand it. The condescended members of the cast can step on their lines or upstage them at will and know that no rumpus will be raised over it.

At the present time there is a hit show on Broadway in which the leading lady, a reasonable unstagey person, who has made the part, receives little or no consideration, because two other performers in the cast cut up enough to take all the producer's time and attention.

"Peephole" Two Up

San Francisco, March 25.

Grand jury failed to make good on indictments charging conspiracy returned against Sid Goldtree, Hugh Metcalfe and Joe Kemper of the Green Street theatre. The true bill alleged that the trio conspired against public morals in presenting an indecent play called "The Peephole," but Superior Judge Condon quashed them on the grounds of insufficient evidence.

Goldtree and his "Peephole" cast have gone through two police court trials and been acquitted each time, but a third trial is still coming up. Meanwhile tiny Green Street remains dark.

Wis. Group of Towns Forms Civic Agencies to Encourage Legit

Minneapolis, March 25.

St. Paul, Duluth, Milwaukee and Madison have joined with Minneapolis in a plan to revive the road. With the Minneapolis Civic and Commerce Assn. taking the lead, civic organizations in each town will promote the establishment of civic theatre committees to enlist support for road shows.

Under the plan, organizations will be formed to take the initiative in raising guarantees and obtaining subscriptions for seasons of 20 road attractions. With such guarantees or subscriptions it is believed the heads of the affiliated committees can go into New York before the opening of next season and induce the managers there to agree to send 20 picked shows into each of the five cities during the 1930-31 season. The towns would form a compact circuit adjacent to Chicago.

The Civic and Commerce Associations in Minneapolis and St. Paul recently got behind "Street Scene" during its Twin City engagements, but the results were only fair. The organizations drummed up big opening night audiences, but business fell down during the rest of the weeks. However, no subscription plan or guarantee was employed.

W. A. Brady was recently over this territory addressing civic bodies in a plea for the support of the legitimate stage.

BALLET GIRLS NOW SCARCE IN NEW YORK

A scarcity in ballet girls developed this week when a call for girls was shot out to the dancing studios for dancers between 18 and 25 by the American Ballet Guild. Polyphonic Symphony orchestra is organizing a big ballet for a series of concerts and wanted them.

Picture houses demand for girls with ballet experience is given as one reason, while many have gone to the coast for picture work is another accounting for the current shortage.

Ganna Walska Owes Them Many's Sez Ex-Employees

Aggregate damages of \$225,000 for breach of contract is sought from Ganna Walska, opera diva, and wife of Harold McCormick, Chicago Harvester millionaire, in two suits brought by her former singer in the N. Y. Supreme Court by former professional and business associates.

One suit is brought by George Damagoroff, who is described as her manager and public relations counsel. The other is by Emile D. Gutcheon, former sales manager and vice-president of the Ganna Walska Performers' Inc.

According to his affidavit Damagoroff alleges a contract made in the fall of 1928 gave him 50% of all earnings by the singer from opera, radio, picture or theatrical engagements in which he might participate in America. He claims that he succeeded in securing engagements for the singer that have netted her \$175,000 and he wants half.

In his second cause of action he claims to have spent two months in France taking care of arrangements and stuff connected with the putting on of "Miss Walska's La Castiglione." For this work he wants \$100,000. This figure also includes his bill for services as press agent.

Gutcheon's claim is solely on his alleged connection with Miss Walska in conducting a perfume biz.

West Coast Opens Legit

San Francisco, March 25. Fox West Coast's newest theatre, the Fox, in Visalia, Cal., opened Tuesday, March 18, and with a stage attraction.

Charlotte Greenwood in "She Couldn't Say No" with Henry Duffy is sending on the road preparatory to invading Chicago late in April, was the attraction. Complete sellout for one of the first legitimate attractions in Visalia in years.

Shows in Rehearsal

"Jonica" (Wm. Friedlander),

Longacre

"Hotel Universe" (Theatre

Guid), Guid.

"They Had to See Paris"

(Shuberts), Shubert.

"Hot and Bothered" (Harrison

Hough), Palm Garden.

"Change Your Luck" (Cooper

& Harris), Bryant Hall.

"Sleeping Bisters" (Albert

Bannister), Fulton.

"Lost Sheep" (George Choo),

Masque.

"Courtisan" (Irving Davis),

President.

"Virtue's Bed" (Lohmuller &

Emery), Palm Garden.

"Uncle Vanya" (Jed Harris),

Morocco.

STAGE, FILM "JOURNEY" IN FOR B'WAY BATTLE

The stage engagement of "Journey's End," which just completed a year's run at Henry Miller's, is indefinite, although "Journey's End" picture version will open in two weeks (April 8) at the Gaiety. The stage and screen versions concurrent run is experimental on Broadway, although on the road picture versions of former Broadway successes on tour have been booked in opposition. Generally the touring companies in such cases have been compelled to close, the difference in admission prices being important. Gilbert Miller is not certain his stage production cannot continue despite the film version, highly regarded in pre-war, and intended running the show through the balance of the season.

"Frenchmen" First for Erlanger Coast Houses

The Erlanger office has obtained the Coast rights for "Fifty Million Frenchmen" and will present the musical this summer.

"Frenchmen" is the first show in the plan to supply attractions for the Erlanger Coast theatres which have been frequently kept dark through the dearth of road companies.

Erlanger interests control four houses there—the Columbia and new Erlanger's, San Francisco, and the Biltmore and Mason. Los Angeles.

Mae West's "Frisco Kate"

Mae West is optimistically lining up a legit script called "Frisco Kate" for production within the next few weeks. She will star herself in it and may break it in on the coast.

Rehearsals will start, Mae expects, as soon as the current "Pleasure Man" trial is over.

IRENE ALBERT SETTLES

Tiffin, O., March 25.

A settlement was effected out of court in the \$52,000 breach of promise suit brought by Irene Albert, New York show girl, against Harold Youman, wealthy local drugist.

The terms of the settlement were not made known.

LAVERNE'S NEW PLAY

Los Angeles, March 25.

Lucille LaVerne is taking a downtown house to produce "The Red Mather," half-film drama in which she will play an Oklahoma Indian. Play was written for her by Ramon Romero.

SOME LONG HOPS

Los Angeles, March 25.

"It's a Wise Child" is now set to open at the Belasco, Aug. 15. Show hops from New York to Frisco then here, with Chicago the next stop.

W-T Get 'Sons' o' Guns

Connolly & Swanstrom have sold the Australian rights to "Sons o' Guns" to Williamson & Tait. W-T will produce it in the Antipodes during August.

TULLY VICTORIN LONG "BIRD" PIRACY FIGHT

Richard Walton Tully is the rightful and sole author of "The Bird of Paradise," his most notable play. The Court of Appeals, highest tribunal in New York state, upheld Tully's authorship claim in its entirety last week unanimously. Justice Lehman wrote the formal opinion. No new law is admitted. Tully is completely vindicated.

Thus ends one of the longest and bitterest court battles over a play in the history of U. S. stage. It ends the long struggle by House, Grassman & Vorhaus, and Alfred Beckman of that law firm who handled the case for Morocco and Davies, Auerback and Cornell for Tully. The piracy suit was won by Tully's lawyer, Oliver Morocco, who produced "Bird," and Tully who wrote it. Mrs. Fendler claimed her script, "In Hawaii," which Morocco had been brought to his office, was the basis for the play. The suit started more than a dozen years ago. The fight to carry it to the Court of Appeals has occupied the past six decades, during which time Tully devoted all his time to it.

There is romance in the long drawn-out suit too. Tully was a California University student and the prototype of Mrs. Phoebe Hearst, mother of William Randolph Hearst. Tully contended and it was so shown that he wrote a complete scenario of the "Bird" long before the script was brought to him to be shown to Morocco. He completed the play after he left college.

With a judgment of \$748,000, now set aside by the reversal, staring him in the face, Tully always claimed that the original decision against him had been brought about by unusual influences. The case was first decided in the favor of Mrs. Fendler upon trial before Justice Mitchell Erlanger. During the years the case dragged on, Mrs. Fendler's son was admitted to the bar and aided her.

Picture Deal Jammed

The "Bird" was once sold for pictures but because of the court tangle, the agreement was finally canceled. The picture rights now are believed to be as valuable as ever in light of talking pictures and color. Whether Morocco will participate in the film rights is not certain. The picture deal was very rusty the "Bird" rights could not be included in the assets because the play was in litigation.

In preparing the case Mr. Beekman went into the case from the copyright law side and brought out many points of special interest to lawyers. However, the court did not have to pass on any part of that phase of the case. The decision ruled that the two plays were vastly different, the similarities being only in detail.

Though Tully won a complete triumph it cost him \$100,000 or more to oppose the different cases, including the appeal to the New York Court of Appeals. The lower court had rendered a judgment of over \$700,000 against Tully.

Summing up the court's decision and weighing "In Hawaii" in relation to "The Bird of Paradise," Justice Lehman wrote:

"We have assumed that even these similarities in details are the result of suggestion derived from the play 'In Hawaii,' though argument to the contrary might be made. Even if a surreptitious reading of the play 'In Hawaii' may have resulted in the introduction of some new material into 'The Bird of Paradise,' where resemblance is close, the material is trivial in character and where the material is more important in the development of the story, then, at most the plaintiff's idea has been appropriated but used in different form and combination.

"No material part of the plaintiff's literary property has been appropriated. Neither in substance nor in embellishment is there any resemblance between the two plays. Details must be viewed in their setting, then resemblance vanishes."

Woods' Davis Play

A. H. Woods has taken over "Interruption," by Irving Kaye Davis, and will give it immediate production.

Davis is taking a fling at producing and will spot Elsa Shelley in his one-character play, "Courtisan," at the President, New York, April 6.

Shuberts Operating Municipal Opera in St. L.—All Eastern Talent

Jolson Concert Echo; Tarrant Pinched—Freed

New Orleans, March 25.

JolMor Theatricals, Inc., behind the recent concert tour of Al Jolson, brought a charge of using the music to defraud against Robert Hayne Tarrant, Inc. of this city. Tarrant company handled the local engagement of Jolson under a guarantee of \$5,000 for one performance. United States Commissioner Carter heard testimony and freed Tarrant.

Prior to the local engagement, Tarrant handed William Grady of the Morris agency a draft for \$1,500. He bounced back after mailed by the Morris office to a local bank. Tarrant proved he did not mail the draft and produced another draft for \$1,500 that had been paid.

5 Shows Out

Two of last week's new shows closed abruptly Saturday. Another may drop out this Saturday, the week's closings reaching at least five.

"Ripples," presented by Charles Dillingham, tours from the New Amsterdam after seven weeks. Started around \$40,000.

RIPPLES

Opened Feb. 11, Atkinson (Times) declared: "Fred Stone's new play, 'Ripples,' (Herald Tribune) wrote: 'apart from the sentimental aspects just a routine sentimental comedy.' Winchell (Mirror) figured: 'most likely will remain with us as long as he usually does.' (Variety (Land) said: 'he surprised if it doesn't run until summer.'"

"Penny Arcade," independent, closes at Fulton at end of 33 weeks.

PENNY ARCADE

Opened March 10. "Conventional and feeble," said Winchell (Mirror) figured: "most likely will remain with us as long as he usually does." Variety (Char) said: "fair entertainment."

"It Never Rains," independent, shuts after going along to small money for 19 weeks. Moved four times, guaranteeing salaries around \$3,000 for 19 weeks, then dropped to \$2,000. Small salaries permitted it to stick.

"Mayfair," presented by Richard Herndon at Belmont last week, ordered off same day.

MAYFAIR

Opened March 17. Scrubs covered the action, called "heavy-handed, labored, dull and obvious."

"The Royal Virgin," independently presented, stopped at the Booth Saturday One week.

ROYAL VIRGIN

Opened March 17. Entirely a second string assignment. (Variety) reported: "undoubtedly fine entertainment."

Irish Players Stop

Irish Players, which shifted "Playboy of the Western World" from the Greenwich Village to Gansevoort, Greenwich Village, folded at latter house last week (March 22).

The Irish Players were to have made another production "The White Haired Boy" at the Gansevoort, but have decided to hold it in abeyance until in another stand.

"Jonica" on Tuesday

Washington, March 25. "Jonica," with the book by Dorothy Heywood, who with her husband wrote "Porgy," and music by Wm. Friedlander, didn't make its scheduled opening here Sunday night. Inability to get the production ready was given as the cause of the postponed opening. Is to get started tonight (Tuesday).

St. Louis, March 25.

It is reported that the outdoor operas and operettas held each summer under the supervision of the St. Louis Municipal Opera Company in Forest Park, will be run by the Shuberts the coming season.

The musicals run for 12 weeks in the Park's amphitheatre and can gross \$70,000 weekly. In the past for the most part, the productions of various musicals and orchestra have been of St. Louis.

When the Shuberts take over the amphitheatre in June, it is said they will bring the major parts of the productions to the city. The company centered from New York and will not use the local talent as has been customary. An eastern name band will also be imported.

BRADY BACKS SUNDAY RECITAL, DARES POLICE

William A. Brady worked himself into a good sweat morning story by taking a shot at the Police Department. When he learned that Argentina, the Spanish dancer, would not appear in a dance recital at the Barrymore theatre, where she was scheduled Sunday night because of threat of arrest by the Alliance, he opened the Playhouse to her and arranged to have the audience directed to his theatre.

After some delay, Argentina went on and won favorable mention. She is the imported dancer who quit "The Intimate Theatre" after the first week. Low Leslie engaged her, but the foreigner did not fit into the show.

During intermission Brady spoke his mind. He dared the police to arrest him, and said he would meet 'em at the stage door for that purpose, also that he would spend the night in jail. Brady's cops have either faded away or refused to take the dare. Brady declared it was all wrong to interfere with artistic performances such as carred when cornered, and that he would be in other theatres went unmolested.

Coast Portia Brings \$150,000 Equity Suit

San Francisco, March 25. While waiting for a decision after acting as her own attorney in a \$100,000 damages against Richard Tucker, stage star, actress, Edith Ransome, erstwhile star of Thomas Wilkes' production of "White Cargo," filed another suit for \$150,000 against the Actors' Equity Association.

In this action Miss Ransome charges that she was ousted from the cast of "White Cargo" through the action of the Actors' Equity Association. She alleged that shortly after the ousting she was notified by Frank Gilmore of Equity that she was free to accept employment as her suspension was lifted. Hale is made a co-defendant in the suit against Equity.

Since she has turned around Portia to fight the suit against Tucker Miss Ransome is doing the same thing in the second suit. She drew up her own papers and everything, Hale, according to the action, "conspired to cheat her out of employment and impaired the possibility of her securing further work by forwarding through the mails untrue statements sworn to by jealous actors."

'Betray,' Co-op, Hangs On

"Love, Honor and Betray," which was slated to close at the Eltinge, continues with the players on a co-operative basis.

House is to receive rent and expenses, with the balance going to the players. Business fair last week, with signs of improvement, and date may become indefinite.

New Amsterdam B. O. Shift

Malcolm Douglas, long house manager of the New Amsterdam, will leave that house this week. Amsterdam goes dark with the withdrawal of "Ripples," but the house is slated to take charge when it relights. Houghton is at present company manager of "Bitter Sweet."

Long List of Kicks Against Play Brokers on Rights Sales

Playbrokers have one of show business' longest lists of squawks. Despite the fancy prices Hollywood is reported paying for rights to Broadway plays, the playbroker is unhappy and only moderately prosperous. Everybody's against them.

Picture companies try to negotiate direct, dramatists are always yelping, and the latest insidious rumor is that legit producers and dramatists would like to eliminate them altogether.

How authentic the elimination plan is, or how far it has advanced, cannot be established. The thought has been said in the playbrokers' ice cream.

From reports the idea appealing to certain of the producers and dramatists is for a clearing house with exclusive representation through which all bids and sales of screen rights would pass, eliminating brokers with commission to be deducted for operation of the clearing houses.

This would be an extension of the present system presided over by Joseph Bickerton, Jr., who practically has been said to be one-third of all playbrokers' commissions.

Tougher Daily

Too many playbrokers, too few ethics, too much chiseling, lack of loyalty, lack of confidence and lack of respect from Hollywood are only a few of the reasons against playbrokers and why they are unhappy. It gave them a chill recently when the William Morris Agency, world's largest booking office, was concerned in a \$100,000 screen rights deal ("Sons o' Guns"—U. A.). Organized competition from such an influential source is a melancholy prospect. It's a new activity for the Morris office.

Hollywood has hired so many playwrights that Broadway is facing a dearth of scripts, new ideas and the very things film producers look for on Broadway.

It gets tougher in every way every day for the brokers.

FUTURE PLAYS

"Little Orchid Annie" has gone into rehearsal in New York under the joint producing direction of Frederic Stanhope and Myra Furst. The legit producing firm of Newman & Johnson, formed for the production of "The Sap From Syracuse," has dissolved with Robert Newman continuing on his own. Arnold Johnson, orchestra man, had been the other end of the firm.

Newman is readying "Once a Year," comedy by Jack O'Donnell as his next and on his own. Now casting and goes into rehearsal two weeks hence.

"Oh Professor," comedy by Ed Harris, to be produced by the Shuberts.

Lymond Fayton to do "Sisters of the Chorus" with Enid Markay in the lead.

"Hotel Universe," the Philip Barry comedy now in production for Theatre Guild, will not open cold in New York next week as anticipated, but will play two weeks out of town before coming in. It opens at Newark, N. J., next week and goes to a revival, has same cast. Report it was postponed was incorrect.

"Uncle Vanuya," Jed Harris' comeback production, opens in New Haven April 7 and is due on Broadway the following Monday. The Russian play, in the nature of a revival, has same cast. Report it was postponed was incorrect.

A two-person play called "Three's a Crowd" is to be placed in rehearsal shortly by the Jess Producing Co. (George Jessel). It was originally called "Two's Company." John Patton Russell authored it. Mary Nash and Lionel Atwill may be players, although Basil Sidney and Mary Ellis are also being considered. W. A. Brice's Company.

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DUMBELLS BANKRUPT

Canada's Soldier Troup Blames Public Going Films

Toronto, March 24. The Dumbells, Canada's leading producing outfit, is broke after eight years in which they did about 12 shows. Liabilities are put at \$26,832, with assets of \$109. Al Plunkett, head of the outfit, which was organized back of the Canadian lines during the war, gives "lack of interest on the part of the public who gobble up pictures" as the reason for his loss, according to his bankruptcy petition.

The company just closed three weeks at the Victoria here. The first week gave them a \$4,000 profit. Five years to ago there 30 week gross was about \$400,000.

Skowhegan May Be Washed Out By Water Co.

Skowhegan, Me., March 25. "The Broadway in the Maine Woods," Lakewood, famous theatrical settlement, five miles north of this town, is in danger of being wiped out of existence because the Skowhegan Water Company, as currently reported, intends to take the water from Lake Wessumet, where Lakewood is located, for domestic purposes in Skowhegan. This is because its own water supply is not satisfactory in quantity and at certain times of the year pumping from the Kennebec river is resorted to.

The citizens are aroused to the danger of losing the famous colony, the Lakewood theatre, where Broadway stars, big and little, glitter on some evenings and the use of the 350 cottages bordering the lake.

star and shelved for revision and cast changes. After Miss Hay withdrew, is being readied for another try next month by J. J. Leventhal.

"Corruption," melodrama taking rap political racketeers, has gone into rehearsal with Harry M. Davis as producer.

Cast includes Rose Mayhew, Eugene Costello, Lou Harris, Martha Wilson, George Jessel, Jack Hart, Ruth Mayberry and James O'Connor. Producer is staging.

"The Wrong Road," which had been in rehearsal, more or less surreptitiously, for some time, was concerned, folded in rehearsal last week when John Franklin, producer, had been unable to post bond and cast refusing to waive security.

"Mr. Gilhooley," announced for production this season by divers producers, has been taken over by Jed Harris. He has produced it next season.

"You Don't Say," musical, tried out previously with Mary Hay as

Martin Flavin spent an hour and a half the other night on the Coast Theatre in a flood of applications for parts in "Crime X Code" the past. Show's author has first and last responsibility for picking 15 local members of the cast. Preliminary cast line-up drew a Flavin frown. Author's contracts supposed to call for ok's on production details.

A current attraction cast on trip contracts may prove a boomerang for the producer if show shapes into the hit class. Cast is to be on salaries for the New York run with producer selling cast on the idea of the attraction being a class show and promise he'd do better later if it clicked.

The piece is rated as having a chance with the troupe watching the grosses and will make the producer double salaries, as per alleged agreement or else hand in their two weeks notice, since being in on a minimum term contract. Another problem for the producer is that he must retain the original cast to hold the attraction's present booking.

Chevalier's two weeks at the Fulton, New York, in single handed concerts, is billed as presented by Charles Dillingham, but may be Chevalier's own venture. The Frenchman has been itching for another whack at the stage. Last fall he was in doubt whether to tackle the concert thing or go into the Palace, New York, for a week in vaude.

He played the Fulton, he played the Palace, he played the Palace before him, but with no salary mentioned for a vaude engagement, if it should be agreed upon.

With Chevalier's second picture, "Love Parade," a smash at the \$2 Criterion, New York, but a bad in and out in the regular picture houses, the big attraction wanted of the show was to see and hear Chevalier; they walked in and out without ever looking at the picture. The Frisco Auto Show is reported to have sworn off on another big draw feature of a popular nature.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacity with the varying overheads. Also, the variance in business necessary for musical attraction as against dramatic play is also considered. Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: G (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission list applies on tickets over \$3

"Apron Strings," Cort (6th week) (C-1,041-52). Broadway business looked upward last week, indicating federal income tax date (March 15) was main deterrent; "Strings," with aid of parties and cut rates claimed over \$8,000.

"Berkeley Square," Lyceum (21st week) (C-957-\$4.40). Has been a money money money since the start eased off of late but still very good; over \$15,000.

"Bird in Hand," 48th St. (52nd week) (CD-708-\$3.80). Has been running a year; slowed down considerably but date indefinite for low cost comedy; up a bit to \$7,000 last week.

"Broken Dishes," Masque (21st week) (C-700-\$3). Another show (time) for an operator for a good profit; \$6,000 to \$7,000.

"Dear Old London," Ritz (1st week) (C-945-\$3). Broadway business looked independent; (E. F. Westwick) written by H. S. Maltby; well regarded out of town; opened Tuesday.

"Death Takes a Holiday," Barrymore (14th week) (D-1,090-\$3). Should last out the season; business has been profitable with last week's gate about \$13,000.

"Disheonored Lady," Empire (4th week) (D-1,099-\$4.40). One of the dramatic stories which took figures to last into winter weather; again around \$15,000.

"Fifty Million Frenchmen," Lyric (15th week) (M-1,406-\$6.60). Continues up with musical leaders; doubtless a summer stage; \$44,000, virtual capacity last week.

"First Night in Paris," 14th week (C-879-\$3.85). Better last week when the approximate gross house, same management.

"Flying High," Apollo (4th week) (C-1,168-\$6.40). With prices advanced, nervous level of the list's leaders; estimated over \$45,000; musical smash in town.

"I Want My Wife," Liberty (2nd week) (C-1,202-\$3). Opened middle of last week, drawing a general paning; not given by house but show can stay if guaranteeing theater's expenses.

"International Revue," Majestic (6th week) (R-1,776-\$5.50). A party of two helped; business through the week; little with takings around \$28,000; with salaries cut, may make a stay of it.

"The Great Gatsby," Bayes (19th week) (C-860-\$3). 19th week; approximately \$2,000; players very little otherwise would have dropped out long ago; "The Man On The Stairs" probably, later.

"John's End," Miller's (54th week) (D-966-\$4.40). With a year's mark passed English run drama doing moderately; cut rates helped last week, gross over \$9,000.

"Love, Honor and Betray," Eltinge (3rd week) (C-892-\$3.85). Was listed for Saturday and Sunday but decision changed; \$6,000 with a chance to improve.

"June Madam," Broadway (25th week) (C-1,118-\$3). Trade picked up and former comedy leader may last through spring; gross bettered \$10,000.

"Mayfair," Belmont. With withdrawal last Saturday; one week; production for Saturday.

"Mendel, Inc.," Cohan (18th week) (C-1,371-\$3). A slight improvement in the week at Longacre (6th week); expected to do better and will remain.

"Month in the Country," Guild (2nd week) (C-814-\$3). A musical play drew very good notices on the whole; high class subscription production; first week easily over \$18,000.

"Nancy's Private Affairs," 48th St. (11th week) (CD-364-\$3). Improved somewhat last week with takings approximating \$7,500; can get at price.

holds to good business though under heavy pace of opening weeks; \$15,000 approximated again last week.

"Ripples," New Amsterdam (7th week) (C-1,002-\$5.50). Final week; estimated around \$30,000; a disappointment here but figures to be good out of town; house probably going dark.

"Simple Simon," Ziegfeld (6th week) (M-1,522-\$3.50). Four musicals are closely bunched for top money honors with this one's gross last week topping the list; \$47,000.

"Society Boy," Channing's (39th week) (R-1,413-\$6.60). Improved last week along with other runs; \$23,000 or a bit over; parties and cut rates adding.

"Sons o' Guns," Imperial (18th week) (C-1,041-\$6.40). One of the musical big draws and topped the list first three months; most popular; \$47,000.

"Street Scene," Ambassador (64th week) (C-1,200-\$3.85). Run length of 64 weeks; comparatively good money; claimed over \$20,000 last week; some cut rates.

"Strictly Dishonorable," Aven (25th week) (C-1,099-\$3.85). \$20,000 in front on profits; still playing to capacity; comedy success getting better; \$20,000.

"Strike Up the Band," Times Square (11th week) (M-1,057-\$6.60). A musical favorite; while not rated with leaders in popularity, it is making excellent money; \$31,000.

"Subway Express," Republic (25th week) (C-1,099-\$3.85). \$20,000 has made run of it to moderate money, but profit; cut rates have assured of big money during subscription; \$20,000.

"The Apple Cart," Beck (5th week) (C-1,189-\$3). Show comedy assured of big money during subscription; \$20,000.

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"Penny Arcade," Fulton (3rd week) (CD-913-\$3). Final week; got \$5,000 last week; maybe even better; \$5,000; but not house; with takings for two weeks, starting Sunday.

"Rebudd," Plymouth (8th week) (C-1,042-\$3.85). Class comedy

AHEAD AND BACK

Following the death of John Stout in Chicago, Herman Bernstein arrived from New York to manage "Strange Interlude," company at the Blackstone.

Arthur Houghton will be company manager of "The Silver Swan," going out for four weeks.

CAST CHANGES

Kate Smith out of "Flying High" with laryngitis. Pearl Osgood, show soubret, stepped into Miss Smith's part Saturday night. June Paget, from the chorus, took over Miss Osgood's assignment.

Robert Williams is back in the cast of "Rebound" at the Plymouth. A. H. Woods learned that Arthur Hopkins and recalled Williams for "Love, Honor and Betray." Latter show continues, but with Don McClelland in Williams' part.

Harold De Bray replaced Phil Kelly in "It Never Rains."

DUMONT STOCK ENDS

Vaudlin policy supplants dramatic stock at the Dumont, Dumont, N. Y. this week.

Upon change, house will play pictures first half and four acts of vaude last half, booked independently.

BROCKTON STOCK CO-OP.

Brockton, Mass., March 25. The Brockton Players in stock at the City have gone common with withdrawal of backers who are said to have dropped \$20,000 in eight weeks.

Killing Coast Skeleton

Los Angeles, March 25. Gregory Ratoff, starting work on a New York production, has arranged to pay off claims from his "Raffles" production.

"Latter" folded in San Francisco last October.

Retakes for "Raffles"

Hollywood, March 25. New beginning and finish for "Raffles" with Ronald Colman was ordered by Samuel Goldwyn, when he viewed the picture here.

Retakes will consume about five days.

Post Guesting Honolulu

Los Angeles, March 25. Guy Bates Post is on the way to Honolulu to be guest star with the Richard Wilbur players.

Inside Stuff—Legit

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"Wake Up and Dream," Selwyn (13th week) (R-1,067-\$6.60). Excellent for a little comedy.

"The Royal Virgin," Booth. Taken off Saturday; one week; blank verse costume play failed to interest; \$10,000; "Elizabeth and Essex"; house dark.

"Those We Love," Golden (6th week) (C-900-\$3). Generally liked and show may be improved last week around \$8,000, slightly but steady improvement encouraging manager.

"Topaze," Music Box (7th week) (D-1,000-\$3). May be a lucky house; business climbed again last week to \$10,000; excellent for a little comedy.

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Legits Recovering From Income Tax Period—Trend Up Last Week

Broadway's business curved upward last week after having been flat for a month. Better attendance followed the first federal income tax payment deadline March 15, indicating that it was a much more important factor than Lent.

There are 18 daily theatres this week, but that is not alarming this season, with always an untenanted group.

Significant is the shrinkage of musical attractions. There are but nine major musicals current, three having withdrawn last week, and another pair will have passed by the end of next week. The seven survivors figure to stick in light of the limited field. They are: "Simple Simon," "Sons of Guns," "Flying High," "Fifty Million Frenchmen," "Strike Up the Band," "International Revue" and "Sketch Book." The first five should run into summer. The new show "Strike Up the Band" has been a poor one. At least four shows opening in the past two weeks were yanked off promptly. "Young Americans," "The Royal Virgin," "Booth," and "Mayfair." Belmont, "I Want My Wife" was likewise yanked. The Liberty Saturday, "A Month in the Country," Guild, has the best chance.

"Green Pastures" continues away from in front of the dramas, bettering \$28,500. "Strictly Dishonorable" still capacity, around \$15,000; "Apple Child" around \$15,000; "Apple Child," \$18,000; "Topaze," nearly \$17,000; "Last Million Credit," with \$10,000; "Dishonored Lady," "Berkeley Square" and "Rebound," \$15,000; "Death Takes Holiday," "Young Sinners," \$13,000; "Street Scene," \$12,000; "Mrs. Fraser," \$11,000; "June Moon," \$10,000; "The Millionaire," \$10,000; "Apron Strings," \$10,000; "Infinitesimal," slightly better; "Nancy's Private Affair," \$7,500; "Bird in Hand," "The House of Mends," Inc., "Broken Dishes," about \$7,000; "Love, Honor and Betray," \$6,000.

Money Musicals

There are five big-money musicals, with "Simple Simon" the gross leader last week. "Sons of Guns," \$46,000; "Fifty Million Frenchmen," \$44,000; "Flying High," \$43,500; "Strike Up the Band," \$31,000; "International Revue" closed improvement to \$28,000; "Wake Up and Dream," about \$24,000; "Sketch Book," \$23,000. "Simple Simon" closed strongly with a \$28,000 finale week. On tour.

In addition "Pat and Virginia" and "Mayfair," either withdrawals this week are: "Ripples," which leaves the New Amsterdam; "The House of Mends" will be followed in at the Fulton by Maurice Chevalier; "It Never Rains," Bayes, the list's low gross show.

"Troika" relights the Hudson next week and "House Affire" comes to the Lyric. "The House of Mends" being one of the added possibilities.

N. V. A. COLLECTIONS

(Continued from page 3)

wood to call meetings for the N. V. A. matter. Eddie Cantor, president of the N. V. A., will be in New York Saturday for the film colony, where he will shortly start production on the talker, "Whoopee," in which he stars. Mr. Cantor will attend the minute before performances in Los Angeles and probably Hollywood.

Actors Relieved

It is stated by Casey that no actor other than when requested to take part in an N. V. A. stage benefit will be solicited for funds for the N. V. A. week. Casey is expected to purchase tickets for a performance or to advertise in any souvenir program that may be got up for any benefit. In former years the vaudeville actors engaged on the Keith Circuit were forced to buy tickets and advertise in the N. V. A. program by Albee's orders. That brought much resentment.

This will be the N. V. A. drive where collections will be taken up in all theatres of the V. M. A. chain members.

Gross receipts from the collection system in other years for the N. V. A. have varied from \$450,000 to \$600,000. This year, with the added weekly expense of the Sanatorium, from \$5,000 to \$6,000 weekly, besides the unpaid balance of construction and equipment overdue, \$300,000, at that expensive institution, a more extensive drive in the theatre way was approved by the chain management.

It is estimated by observers of the Saranac Sanatorium, with its capacity for 120 invalid professionals, that before long an additional wing will be needed at a further cost of around \$250,000.

Pitts' Solo Attraction "Modiste" Low, \$17,000

Pittsburgh, March 25. With Nixon dark, Alvin had sole legit attraction in town last week. It was "Mile, Modiste" and only moderate at \$17,000. Bookings of Herberich's revival, seen coming too close together. This one followed "Fortune Teller," "Naughty Marietta" is current, and then "Babes in Toyland." Lent hurt, too.

Nixon has "Hot Chocolates" this week, with "Strange Interlude" to follow. Latter already a sell-out at \$4.40, subscription and orders having cleaned up allotment.

Sharp stock at Pitt only fair with "It Pays to Advertise."

Frisco Grosses

San Francisco, March 25. Not much in town for legitimate theatregoers to choose from last week. Both the Curran and the Geary were dark with nothing in sight until next week.

Duffy's two houses prosperous. Alcazar, with Ray Boland in "Ladies of the Jury," held up well close to \$5,000 and his President with Frank Craven in "Salt Water." Initial week about \$5,000.

Erlanger's Columbia with "The Perfect Alibi" was a disappointment, slipping considerably, hardly above \$10,000 which is six grand under opening week. Practically all trade went to balcony rail.

B'WAY CHATTER

(Continued from page 60)

compromised by starting each name at their first meal, but forgot it afterward, so the opposite signs now read only "It Pays to Advertise."

Dorothy Hall did a perfect assisting giggle the other evening from a Broadway night club over the radio. If her name had not been mentioned, the giggle would have been recognized.

Al Quadbach, owner of the Granada Cafe, Chicago, is on Broadway. Quadbach may buy a road house around New York. He can get plenty, with or without a paddy lock.

Nighthawk taxis are now congregated on a few side streets in Times Square any evening. Drivers say so many night places are closed they have to hang around the few better speakeas still open.

Jim Jammers who have been playing in England, have been returned to have proved irksome to the club owners and free feeds are on the out for these birds.

BOSTON GROSSES HOLD DESPITE LENT BRAKE

Boston, March 26.

Considering Lent and other things, business isn't at all bad here.

Takings were rather spotty with "New Moon" leading at \$28,000, about \$1,000 less than the week before, and show on the sixth week.

Only gross in town above the \$20,000 mark. Nearest approach was another musical, "The Chocolate Soldier," which the Curran held, \$18,000 at the Majestic. The show was transferred at the end of the first week to the Lyric, formerly the R. F. Keith house, to make room for the John McCormack picture, "Song of My Heart," at a \$150 top. "Gambling" did \$16,000, off \$1,000 from the week before. Public got Cohan associated with a musical and was consequently surprised when they found it a drama.

"Little Accident" continues to do fine business at the Plymouth, last week \$14,000 in 10th week and therefore strong.

Estimates for Last Week

"Little Accident," Plymouth (10th week). While "The Show" here, is still going strong with \$14,000 for last week.

Tremont (3d week) (George M. Cohan).

"The New Moon," Shubert (6th week). Leads the town again with \$28,000 for this week.

"The Chocolate Soldier" (1st week at the Lyric after one week at the Plymouth) \$14,000, at state street.

"Shakespeare," Hollis (1st week).

Reopened after several weeks of

excursion at the Plymouth, from the Memorial theatre at Strand

and with the house a sellout for the opening and an advance sale of \$12,000 for this week.

Walter Hampden, Wilbur (1st week).

This followed in after two

weeks of Little Leiber in Shubert

spearan productions. Final week of

Leiber recorded \$9,000 gross, off

\$1,000 from week before.

Copley, "D. C. M." This company

having another English show after

having run through the season with

Shubert's "Grosses."

Shows booked for the future are

Fred Stone's "Ripples" at the Coli-

neum, and Little Leiber at the

"In the Love Duel" and "The King-

dom of God," Wilbur on same date.

Philly's \$21,000 for Shakespeare; "Wonderful Night" Low at \$13,000

Philadelphia, March 25. The thumping increase in trade that marked the second and final week of the Stratford-Upon-Avon Shakespeare Players at the Broad and the continued fine business turned in by "The Little Show" at the Chestnut Street Opera House featured the week.

The Shakespeare troupe, which started slowly and only got by the first week with any sort of showing due to the two sell-out matinees, developed into a riot during the final three days of word-of-mouth and critical comment. It was undoubtedly one of the most phenomenal single weeks of Shakespearean presentations established here in recent years save only Barrymore's "Hamlet."

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of the overflow. The company could undoubtedly have clicked smartly in a third week.

"Little Show" Big "The Little Show" dropped only a couple of hundred dollars at the Chestnut in its second week and hit around \$26,000. Four-week engagement should hit close to the \$100,000 mark.

Some of the other attractions got by nicely, though not sensationally. "Candida" played seventh of the plays sponsored by the Professional Players at the Adelphi, got around \$7,000 in its first week, which spelled profit. It will go out Saturday to make room for "Meet Lady Clara" with Ethel Nash, eighth and last of the series.

Ethel Barrymore's second play, "The Love Duel" (Harris, 1st week), showed its greatest strength at first, matinees, but was disappointing in its weekly gross at the Lyric. Notices were decidedly mixed.

"Strange Interlude" dropped another notch in its fourth week at the Lyric. The management is worried and is emphasizing "last weeks" prominently in advertising copy. No much doubt that the Guild production will round out allotted eight weeks, but it's a certainty it will not move to another house after that.

"Ritz," coming in quietly and suddenly to Walnut, won the Wednesday matinee trade was excellent and comedy showed powers at picking up.

"Follow Thru" started strongly, with aid of benefits and parties, but by Tuesday evening, the Wednesday matinee trade was excellent and comedy showed powers at picking up.

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ULRIC IN "SUEZ" BEST IN L. A. AT \$16,000

Los Angeles, March 25. "East of Suez," in the Belasco for a run with Lenore Ulric starring, gave the town one class name draw and the other a class name draw.

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Radio Questionnaire

The R-K-O offices have issued a mimeographed questionnaire, distributed among the office staff, asking answers.

The list inquires the personal opinion of the R-K-O radio hour and also any opinion heard or expressed by the staff member's family.

Special Attractions
Majestic (Shubert) "Babes in Toyland" opened two weeks, succeeding "The Fortune Teller."

Goodman-Civic rep artists in revival of "The Rivals."

Swaf Pans Lord Rothermere

RITZY

Literati

(Continued from page 1)

Rothermere from the "Weekly Dispatch" a few days ago. Although Fleet street is seething with indignation in consequence, no one dares to do anything or say anything. There is an Institute of Journalists, there is a National Union of Journalists and there is a Critics' Circle. All are powerless. Not one dares to raise a finger.

Now, Lord Rothermere, of course, being an employer of labor, is perfectly entitled to terminate the contract of any of his employees in spite of him, I like him.

Still, in this case, I am concerned. Ewart Hodgson was accused of "performing antics" at the back of the circle during "Bitter Sweet." I was accused of influencing my "satellites." I paid no attention to the allegation, nor did my chiefs.

The truth is that Hodgson and I criticized "Bitter Sweet" and so we came under Cochran's displeasure. I have come under it before, and I expect to come under it again.

The Editor Pleads in Vain

Anyway, Hodgson was ordered to give a good notice to Cochran's new revue, although it had not then been produced. Then there were arguments, in which his own editor sided with Hodgson, but still he got the sack.

Now, all this time, Lord Rothermere was conducting a most strange campaign against Stanley Baldwin, saying what he would do in India, about which he knows nothing, what he would do about this, that and the other in the same way that, a few years ago, he conducted an Anti-Waste campaign which fizzled out. He and Bottomley ran it—in vain.

How Cochran Saves England

At a time when England is in desperate need, when its trade is dying, when it is suffering from the over-capitalism of a thousand moneyed shares, the columns of the "Daily Mail" are full of Cochran. Carmelite House has been ordered to boost his new revue, and no one dares to point out how silly it all is.

It may surprise Lord Rothermere to know that a member of the Socialist Government told me this week that a most careful analysis has been made of all Lord Rothermere's publications during the last few years, that all the boostings of plays have been tabulated, and that the time may come when any attack on themselves by Lord Rothermere will be challenged by a production of all the boasts.

Why, this week, when our five basic industries were dying, the "Daily Mail" even had a photograph of a 14-year-old chorus girl telegraphed from Manchester so that it could appear in the "Daily Mail" the next day, boosting the Cochran show.

And we have 1,500,000 unemployed!

Other Managers Want to Know

Meanwhile, all the other theatre managers are wondering how they can climb in on Cochran's band wagon.

"How does Cochran do it?" they say. "Is he King of England? Where is his pull over Rothermere? Surely he must have one. Rothermere cannot be already enraptured with a show he has never seen. What do you have to do?"

When Northcliffe Went Mad

Northcliffe, in whose seven-league boots Rothermere's feet now wobble about, because they are much too small for his brother's cast-iron foot-wear, was strangely indifferent to the theatre.

On two occasions that I remember he did go in for boosting. One was when Cochran's publicity had failed to put over "The Miracle" and Lady Northcliffe went down to see it, with the result that Northcliffe sent down Hamilton Pyle to bang the drum. Even then, of course, the Reinhardt show lost money.

The other occasion was when Northcliffe went to see "The Man in Dress Clothes" and then, after watching a bit, sent for his staff and ordered them to ballyho the thing until he stopped them. It went on for weeks.

Still, in those days, poor Northcliffe was so nerve-racked that Seymour Hicks, who played the lead, told me himself that, when he came out of the theatre, he said, "Can't I go out the back way? The Germans are waiting to kill me."

As you all know, he died mad, not very long after.

"Make Him Pay"

Otherwise, Northcliffe's attitude is best expressed by the fact that, when I published in the "Weekly Dispatch" an article by Cochran on how he was not going to stage any more big revues, Northcliffe wrote to me and said, "I make Cochran pay for his publicity in the 'Evening News' in which Cochran was then publishing a signed column at advertisement rates. 'Always make them pay.'"

Now, apparently, you don't have to pay anything. You do some mysterious thing—all the other managers want to know what it is—and then, day after day, the whole circus is yours.

They All Join the Circus

Well, E. A. Baughan went to Manchester to see the Cochran show the other day. John Young, newly appointed to the "Daily Chronicle," went specially up.

London newspapers never send to the provinces to see first nights. Yet they have done so in the Cochran case. So that you see both the "Daily News" and the "Daily Chronicle," Liberal papers, are deluded by the false value placed on the Cochran revue by all this Rothermere boosting.

The Empire Side of It

Now, unfortunately, matters of grave Imperial importance are mixed up in all this. The electorate will soon want to know whether a newspaper proprietor, who is so lacking in restraint, when one revue is staged in one of London's 40 theatres, is really safe to be trusted with the political pull which might reasonably be expected to belong to a string of newspapers that stretches right across the country.

Fortunately, however, recent events have shown that Rothermere has no political pull. When, in the last election, he shouted in all his papers, "Keep the Socialists out," the nation put the Socialists in, and when, a few days ago, he boasted that Beaverbrook's scheme to improve Empire trade, Beaverbrook very astutely got his plans adopted by Stanley Baldwin, but poor Rothermere was left so high and dry that his own staff were going about Fleet street, asking other newspaper men what they ought to say about it.

Rothermere's attitude today is one of the most farcical things ever known in political history. Beaverbrook, whose political instinct makes him sense things that few others can see, has emerged triumphant from a political situation which threatened to wreck the Tory Party. Rothermere apparently still does not know where he is.

The Worm That Never Turns

Still, it cannot go on. Even the "Daily Mail" cannot go on looking

A fashionable event was the recent marriage of Mrs. Lyman B. Kendall of New York and John Ormonde Lawson-Johnston of London. Mr. Kendall died in March, 1929, and his widow inherited over \$4,000,000. He was previously divorced by the late Ellen Ballou, daughter of a governor of Idaho.

The lady who has chosen as her third husband Lawson-Johnston has been conducting a vendetta against Charles B. Cochran. The only one who conducts vendettas against Charles B. Cochran is Charles B. Cochran himself. I am sorry to have to say, because my relations with Charles vary according to circumstances over which I have no control whatever. And, George Grant Mason, Jr., of New York.

Lawson-Johnston's first wife was the late Fannie Dunlap of New York. Their son, John Robert Lawson-Johnston, was divorced by Barbara Guggenheim of New York, who then married Max Yermack.

Just as great changes in circumstances have come to Betty Lee Coyle, so a similar change came to the senior George Grant Masons. In modest position in the west, they inherited millions from a relative, James Henry Smith, of New York, and established homes on Fifth avenue and at Tuxedo Park. Smith left additional millions to his widow, Anne Armstrong, who had first divorced the late William Rhinelander Stewart and who died as the second wife of Jean St. Cyr.

St. Cyr was Jack Thompson of Waco, Texas, bellboy, chorus boy and hat salesman in New York before inheriting a fortune from his first wife, an elderly widow, Mrs. Carolyn Redfield of Hartford. Jean was also much younger than his second wife.

His stepson, William Rhinelander Stewart, entertains many show people, and was divorced by Laura Biddle, a year's stepdaughter, Princess Miguel de Braganza, in the mother of Nadjeda de Braganza, now studying for the stage with Max Reinhardt on the Continent.

Herbert R. Woods, who died recently, was a brother of Arthur Woods, former police commissioner of New York. Arthur married Helen Morgan Hamilton, niece of J. Pierpont Morgan. One of Herbert's daughters divorced Edward F. Darrell, Jr., and the other, Alene Woods, has married the four-time Jimmy Players through fashionable summer resorts, Newport, Southampton, etc.

Kiddy Stuff

'The crowd at Palm Beach is ultra-sophisticated, and has been much amused by the denigrating and deporting of a socially ambitious actress married to a show up. She wears costumes appropriate for a woman half her age and simpers like Bette Davis, playing an

(Continued on page 70)

stupid for ever. One day, even the worms of Fleet street will turn. No, they won't. They never do.

I remember a remark Northcliffe made to me, years ago. "Whenever you see a worm," he said, "read on it. If you don't, it will be very disappointed. It likes being trodden on. That is why it is a worm."

I am sorry to intrude all this upon you, but people are going round saying, "Swaffer will go next."

"Poor Swaffer," as Shaw says.

Swaffer has gone a good many times. He likes it.

Tallulah-Mania

The Tallulah nonsense consisted this week of a mob of sex-eyed flappers standing outside the Garrick theatre for many hours, staring at June and Lord Inverclyde going in, blocking the gangway, and then yelling from the gallery when Tallulah died as Camille.

You could not seriously, Nor the libraries. The next day, they merely guaranteed the show \$3,000 for five weeks. I should think it will run two months.

Tallulah, of course, was as good as these modern actresses are. She looked very powder-faced in the last act, which is what consumption is, I suppose, that she did not cough once. In fact, her voice was less husky with tuberculosis than it is, as a rule, when she plays healthy young frails.

The Fuss About Camille

I do not know why all this fuss is made about Camille. One of the last I saw Beniamin she played the part, but as she was a worn-out old woman and she was supposed to play a beautiful young girl, well it was so silly that I came out. Then they used to bleat about Duse. Well, she was not beautiful, anyway. So that was that.

Still, Tallulah is a tryster. D. A. Clarke-Smith and Charles V. France were the acting successors of the show. They put their old-fashioned clothes on properly and stood there.

And that was that. That is how you have to play that sort of thing. The young people were merely annoying.

Not Healthy—Nor Wise

Basel Dean's latest production was "Healthy, Wealthy and Wise." It was a comedy, really, healthy nor wise. It comes off.

I am very sorry about it. He seems to have lost his judgment. He is certainly a most astute cast, and an intelligent man who tries. During the last year or so, he has gone from the theatre to the talkers and then from the talkers to the theatre, so that I seldom know where he is.

This is Mary Newcomb's fourth try to establish herself as a London actress. I am sorry for her, too. She started off so well.

Phoney Agents Take Tyros

Everyone around Broadway is trying to write these days. Besides press agents, who always try to write, everyone in or connected with show business are making literary efforts. Even actors are writing.

With this great craze for literary achievement going on, there are many persons who are fattening up on the by-products. There are any number of organizations, not legitimate agencies, that guarantee to place material written by novices. They do place the stuff, but the writer never receives the check. Usually the name of the written material is changed; the author stalled off and the so-called agent vanishes.

These phoney agencies usually call themselves press associations or manuscript criticism service.

All manuscripts that won't do at all are promptly returned, but those that show promise are kept. Sometimes part of the check received for material is turned over to the

cheap stuff rapidly enough to make it pay.

The stories told about the difficulty, amounting almost to impossibility, of a new writer breaking into a leading magazine also drives many of them to phoney agents. Good, established agents won't take them unless they already have a name of sorts. So the budding genius has nothing to do but be taken.

\$1 Reprints—And?

Book publishers concede that spreading the practice of reprints, mostly selling at around \$1, will sooner or later establish that as the general price for no fiction. New fiction sells now up to \$2.50.

Almost all of the book publishers are active in the reprints now, either getting them out themselves or under arrangement with others. The idea is to sell the reprints also to issue its reprints at \$1, with durable binding and good paper. Reprint idea is to re-issue a for-

BEST SELLERS

(Best sellers for week ending March 22, as reported by the American News Company, Inc., and branches.)

FICTION

Exile (\$2.50).....	Warwick Deeping
Woman of Andros (\$2.50).....	Thornton W. Wilder
Great Meadow (\$2.50).....	Elizabeth Roberts
Stephen Elcott (\$2.50).....	Ludwig Lewisohn
Cimarron (\$2.50).....	John Ford
Office Wife (\$2.00).....	Faith Baldwin

NON-FICTION

Byron (\$5.00).....	Andre Maurois
Lincoln (\$5.00).....	Emil Ludwig
The Crusades (\$3.00).....	Harold Lamb
Is Sex Necessary (\$2.00).....	James Thurber and E. B. White
Clemenceau (Longman) (\$5.00).....	Edgar M. Barker
The Specialist (\$1.00).....	Charles (Chic) Sale

author. A good many of the drove of new would-be writers are taken by these places because so many of the people writing are ignorant about any sort of literary technique and are not sure in any way of the value of their efforts. They see a boon in the manuscript criticism places where punctuation and even misspelling are promised correction.

Of the numerous people writing very few succeed. Mainly because, it seems, all beginners try for the first rate magazines immediately. They want recognition, that really means something immediately. Also they usually think that their stuff is worth the price of the first rate magazines.

If more would try for the cheaper magazines the percentage of successful would be higher. But a good many of them think that the little money paid for cheap magazine stuff is not worth the effort. It also takes a knack to grind out the

mer good seller, irrespective of original selling price, in cheaper binding and paper at the dollar price. It becomes such a widespread practice, wise book buyers hold off until the book they're interested in comes out in a reprint—one-half, and sometimes even one-third the original price, makes the reprint worth waiting for.

Not only that, but appearance of reprint makes the original editions of the book worth no more, and they can be gotten at the reprint price, also. It's said Womrath's, among other bookshops, has standing orders from clients for original editions of books at reprint prices as soon as they come out in reprint.

Book publishers see that when majority of book buyers get wise to the hold off until the reprint makes their appearance, first edition prices will get down to \$1.

Cleaning Up Underworld Mags

Summer, the big book ban man, sent a shock through the pulp field engaged in publishing detective and crook tales, this last week, when he threatened to retire from circulation a couple of underworld stories. A couple of firms were involved.

One promised to reorganize his magazines and no longer publish objectionable material. Complaints were that the gun moll and her lover were being exploited at the expense of the coppers, the last named being pictured as crooks and bullies. Criminals were the heroes, and the officers of the law the villains. Members of women's clubs sent in complaints to Summers and he read the offending magazines himself before acting.

The result of this move is that detective wood-pulp will be more careful about having crook heroes and heroines in the future, and coppers won't be the brutes they have been in the past. The result of the order has gone out that this is to the detriment of public morals.

Book Club's Method

Another fight between the book publishers and the book clubs is about to break. Literary Guild, which advertises itself as a mail order house and subscription proposition exclusively for the 50 cents and can underwrite the publisher. It has denied that it is trying to make the book seller, but "Publishers' Weekly," trade paper of the publishers, it has reports from

(Continued on page 71)

Vienna's New Stage Successes; Viennese Now Want Jazzy Stuff

By Emil Vadnay

Vienna, March 8.
Jushny's "Blue Bird" troupe has reappeared at the Deutsches theatre. But the "Blue Bird" has developed from a sad and simple nightgale of the Russian steps into a bird-of-paradise for international salons. Very little Russian about it left.

A large audience gave it an applause, mostly because of the art of Jushny himself.

Among new numbers, "Black and White," a witty satire on negro dancing, proved specially popular. "Troadero," comedy by Fred Heller, at the Komodie. Murders are becoming as popular on the German stage as on the Chicago boulevards. People are killed right on the open stage as in real life there. "Troadero" has five murder cases, deep and difficult, but gifted detectives clear them both up, which is the only difference from Chicago. Old Josef, who died from Chicago, was a police captain, but perhaps murders have become too everyday an occurrence to be interesting across the footlights. "Troadero" gave no signs of a long life.

Robert Katscher's revue, "Die Wunder Bar," a success at the human-appeal. Friedl Horlin, one of Vienna's leading comedians, (Karl Parkas, in collaboration with Herweg), has just been refused permission by the Danish authorities to enter the country, alleging the big troupe would be too severe competition for native amusement enterprises.

It is the first time the government has moved to protect its own amusement business.

Remhardt at Festival
Berlin, March 10.

The sensation of the Berlin festival this spring will be Max Reinhardt as a director of opera.

Not since the days when he staged the first performance of Strauss' "Rosenkavalier" in Dresden before the war, has he tried this sort of work. At the State Opera Unter den Linden he will direct "Falsch Hofmann" by Offenbach or another similar work.

Terry and His Twins
Paris, March 25.

Terry Turner successfully introduced Mary and Margaret Gibbs, Siamese twins, at the special Sunday night performance at the Theatre Champs Elysees, getting many continental offers from agents present. Terry papered the house with a laugh and paid eight supporting acts a total of \$18 for the performance, and marked down a net loss of only \$200 as the cost of an introductory spurge.

Russian Co. in Berlin
Berlin, March 10.

Barnovsky has signed with the Russian director, Meyerhold, whereby the latter will bring his company to play an engagement at this spring at the Koniggratzer theatre. Meyerhold is the most revolutionary of the Russian state subsidized producers. He will present his most radical propaganda productions.

Taloff, another futuristic Russian stage, who has been to Berlin several times, will play a return engagement at the Nollendorf theatre.

Holland's Conan Doyle
The Hague, March 10.

Rotterdam's famous troupe opened March 9 at Rotterdam with a detective play, "An Adventure of Geoffrey Gill," based on a novel by I. van Schevichaven, whose pseudonym is Conan Doyle.

Author is a lawyer and also Holland's Conan Doyle, creating his detective, Geoffrey Gill, on the lines of Sherlock Holmes and Watson.

His first book was the result of a bet with a friend who challenged him.

"Journey's End" in Spanish
Buenos Aires, March 25.

"Journey's End," in Spanish was well received at the Argentine theatre here.

It is a version by Armando Discopolo, played by Discopolo's own company.

Becks Touring
Paris, March 25.

Mr. and Mrs. Martin Beck are in Paris back from the Riviera on their way to the German resorts. They will sail for New York in May.

E. J. Carroll in N. Y.
E. J. Carroll, from Australia, is in New York. He is at the Hotel Plaza.

KIT-CAT'S KICK-UP

Poulsen Out But Gets Cafe Anglia's 1st Offer to Abe Lyman

London, March 25.
General shakeup around the Kit-Kat club, as reported has come about.

Disagreement in the management had its beginning last year when Harry Foster returned from the States and was notified the establishment would thereafter carry on without his assistance.

Division of views on the subject continued until a fortnight ago when two directors resigned. Last week Martinus Poulsen, managing director, whose contract was for five years, bowed out, under an agreement that he would be permitted to rent from the company its other establishment, Cafe Anglia.

Accordingly Poulsen takes charge at that spot and Foster's policy of big attractions will be inaugurated there. First offer made is to Abe Lyman's band for a return and with other attractions of like importance to follow.

"REKLAME'S" VIENNESE MUSIC VERY CATCHY

Vienna, March 9.
First big operetta premiere of this year was "Reklame" at the Theatre an der Wien, booked by Ernst Marischka, music by Bruno Granichsmaier, production by Hubert Marischka. This is a Viennese glorification of American advertising in all its forms.

The composer of "Orloff" has written modern music, married violins to saxophones and syncretized madly, but all the while retaining an occasional tender backward glance to waltz melodies.

The streets of Vienna were made dreadful the day after the opening by the efforts of those who had been present to whistle or sing "Reklame's" catchy songs, some of which seem scheduled for a world tour.

"Reklame" is all about the efforts of an American steel king to advertise his sweetheart, opera singer, into world-stardom. Helped by an out-of-control English peer who is wrong with his family for marrying an American girl, a clever advertising agent does the trick. But part of the plan is that the Englishman has to carry on a flirtation with the singer and that doesn't suit his wife, who tries to commit suicide.

Rita Georg, the prettiest and cleverest actress on the Vienna operetta stage, is the femme lead. Lord Livingstone was played by Robert Marischka, a very inch, which is reputed to be 50 inches. Vienna's most popular comedian, Moser, got most of the laughs as Hermann, live wire advertising agent.

Music and performance were brilliant, but a really good book for a modern Viennese operetta still remains to be written.

Noni's Road Vaude Show

Paris, March 10.

Noni, French clown, now has a vaude unit with him. Includes the Golden Serenaders, English jazzists. Played the Empire, Paris, and is going out as an act.

Booked in Italy chiefly for the spring and summer.

AMERICANS ABROAD

In Paris: H. W. Saught, Sam Katz, Frank Moran, William Bullitt, Gilbert White (painter), Er. Irwin, John Gude, George Roger (Cleveland, Ohio), and the Gordons, Hugh Walpole, Oliver G. Hutchinson, Tom Webster, Fred Dartnell, George Adam.

Holl in Cologne
Berlin, March 10.

Fritz Holl, the German director who staged "Faust" for the Theatre Guild in New York, has been appointed general manager of the municipal theatre in Cologne.

He will probably be about suited to the antiquated ideas and tastes of the inhabitants of the capital of the Rhineland.

John Kirby's Sudden Death

London, March 25.

John Kirby, 37, died in "Silver Wings" at the new Dominion, was taken ill and died Tuesday in a nursing home.

Death was ascribed to a cerebral hemorrhage.

'BELLE OF NEW YORK' IS REVIVED, SYDNEY HIT

Sydney, March 25.
"The Belle of New York," old (first musical comedy, revived here at the Prince Edward and scored. Piece has not been seen on the Australian stage for 14 years.

(Musical was an international sensation in the late '90s with Edna May).

Denmark Loses 2 Greatest Stars to Max Reinhardt

Copenhagen, March 14.
Denmark's two greatest actors, Poul Reumert and Bodil Ipsen, who have left the Royal Theatre here, dissatisfied with the new administration, has been engaged by Max Reinhardt to play with German theatre-troupe in Berlin next spring.

They will act in German. Reinhardt's "right hand," the German stage director, Dr. Richard Gerner, has arrived here to prepare at the Royal the performance of Strauss' "Balt," after the cast of Reinhardt's "Reinhardt" will reach here a few days before the first night. Gerner did not find player suitable for the role of Prince Orloffski; he phoned Reinhardt in Berlin, suggested the royal prima donna, Mrs. Bodil Ipsen to play the Prince. Reinhardt, who knows Mrs. Ipsen, accepted at once, and in the Prince's character she will wear men's clothes for the first time on the stage.

FRENCH CRITICS CHILL OVER STRAUSS' "NIGHT"

Paris, March 25.

The patriotic French press is extremely apathetic over the special series of gay performance of Johann Strauss' "Die Fledermaus" (produced in New York lately as "A Wonderful Night"), at the Theatre Pigalle, Baron de Rothschild's luxurious playhouse on the Rue Pigalle.

Editors particularly bear the selection of a French light opera, when the French language has nothing else but in the way of nationalities.

Many of the reviewers compared the magnificence of the theatre with shortcomings of the production.

Nervous Act Wins Out

London, March 25.

Reed and Levere opened yesterday (24) at the Coliseum before a small audience in an apparently nervous condition and failed to overcome the chilliness of the crowd.

By the evening performance the boys had won their bearings and scored, setting for vaudeville on this side.

The act was booked by Stoll's upon the urgings of George Reynolds during a recent American trip. When they found themselves scheduled for the Coliseum, the team called their agent a plea to be switched elsewhere. It was found impracticable.

"Bji" Going On

London, March 25.

"Charles and Mary" is closing at the Globe end of this week. Maurice Brown's "Bji" will go into rehearsal for production at the same house April 9.

New piece opens "cold" since a massive naval scene makes it impossible for provincial tryout process.

"Bji" is set for only one month at the Globe. Brown wants the house then for "Othello" with himself as Iago. If "Bji" clicks, it will be transferred to another theatre.

Chatter in London

London, March 14.

Piccadilly up again. Still more Quota quickies. Even brighter bathing suits.

Football on Rotten Row. Jimmy James likes being lost in London.

Big Ben having its face washed. Still no sign of Errol coming back. Judging by the tabloids it looks as though this town's favorite hobby is blackmail.

Highbrows have gone dippy on the first ballet of newspaper life. "The Flame of Love" turned out to be just another British talker glowworm.

Latest "Co-Optimist" show at the Hip opens All Fools' Day.

Ernest George, East End book-seller-playwright, is writing another masterpiece.

Gordon Selridge is getting third party space through his daughter signing articles for the "Evening Standard."

As expected, the two regional alternative programs put out by the B. B. C. are both as bad as each other.

Bookies are ready for the flat season and already swearing they lose on every race.

Milton Hays, vaude player, now in retirement in France, has authored a book by the name, "Bad Men Make Good Wives."

Amrose Manning, veteran actor, enjoyed while playing in "Odd Numbers" at the Comedy. Scenery dropped on his head.

Edna Best says talker set lighting is as good as sun ray treatment. She hopes to continue with the course indefinitely.

Noticeable decrease in the amount of champagne flung round at British film premieres may account for the panning of the home product.

Lovers of Robert Burns' home grown song film, took less dough at the Tivoli during its week's run than any other picture gross since the house went talker.

Edna Best, talker actor, has penned his reminiscences.

"Healthy, Wealthy and Wise" lasted a week; long run these days.

Billy Mersey's new cabaret at the Trocadero. Same old songs.

About two-fifths of the stuff in the signed film features here is straight dope, and the other fifth rewritten.

June, now Lady Inverclyde, pinched some of Tallulah's plaudits by arriving late at the Camellia affair.

Francis Mangan, stage-show producer for Paramount's European theatres, off for last 10 weeks, due to nervous breakdown, is in harness again.

Gwen Farrar's going talker. Long hair back for the girls.

H. A. Saintsbury's over pneumonia.

Joseph Hislop the latest to lapse to South Africa.

Glady's Sewell hops to Paris on radio stunts.

John Parry invested in a new toppler.

Lillian Davies in Drury Lane line up.

Jill Edmond Moore no like Chicago.

Norah Blaney won't have a male partner—on stage.

Harry Crocker's got a new stunt for the revolving Coliseum stage.

Sari Maritza went 18-day diet. Bad temper.

Vaude turns here still get more taste supper space as golfers than as artists.

Robert Courtneidge has fallen foul of pleurisy.

Piccadilly Hotel claims this town's swankiest cabaret.

Two of the Wolthing Trio, trapeze act, crashed at the Coliseum. Hospital for few days.

Lawrence Leary, a bragging, has 15 operations in 15 months.

With Ernest Milton due back from the States, theatre may take on serious turn.

Lewis Carroll's trying to keep the modern theatre a family affair.

Tom Arnold's looking round for costumes for his "Follies Girls." Paris turnout would make the London ones swan.

Barbara Eberton in "Murder on the Second Floor." Takes over from Marie Noy, Drurylaneing.

Last notes are getting as popular as firsts. Seems as though more of 'em.

Fights in nite clubs these days are sometimes the real thing, put on as turns. Otherwise just a pose.

The "Drummond" (talker) gas about an old Spanish custom is the one and only laugh in dozens of vaude acts here.

27 WEST END LEGIT SHOWS

London Wonders if Long Skirts Helped to Make London Pure?

London, March 10.
This town's pure. It may be a surprise to the world, but the fact remains. This town is so pure it makes a desert island look like a plague spot. Monkeyville may have its dark dives and Washington may have a blind alley or two, but this town's as chaste as a Sunday school boy's feast.

This week alone they turfed out 25 undesirable aliens. No one's safe. Piccadilly is so demure these days you have to quote the Songs of Solomon every time you're accosted.

Nobody quite knows how it all started; but London's lost its drabness and its gay spots. With spring and income tax summonses in the air the town's so colorful it makes the rainbow look like a petrol pump.

Sunday nights these days the folks get home around 11. Last buses leave the West End around 10. If you want the inside slant of rural calm, just linger around Leicester Square for a week or two.

While nite dive owners, those of 'em who remain, that is, blame it all on the long skirts. But the fact remains. This town's pure.

There's no ryp in London. Not so long ago the hotel owners got together and wanted to add the Continental 10% on bills to cover tips. It just wasn't done here.

The idea was much too low for a town where waiters look like gentlemen and gentlemen sometimes make the grade as waiters. High-class diners, too, and London is full of nothing but high class diners, didn't like the percentage basis. It basely commercialized an old English custom.

There are no extra tips in any first-class hotel in this town. The chambermaid only extends a palm if you remain some days. Otherwise you get out without questions asked.

Even boots get cleaned gratis here. The only guy you hand the bank-roll to on exit is the porter who handles the baggage and the brass hat who leans over a taxi.

Civility Plus Civility Plus Civility is the keynote of the city of honesty. If you walked out of the Savoy and gave the doorman tuppence he'd thank you outwardly. No tips are ever returned in this country.

Continental hotel fashion is to emerge up 10% that the tip at the door with palms extended. This sort of thing is unknown in England. Besides, there's always the back stairs if you're so inclined.

It costs a tanner, which means ten cents in hard cash, to park a hat and coat in the best dives. Anything more is reckoned to be merely silly. Anything less merely unfortunate. If you leave the dive with the man with the tab book supplies it.

The old gag of stinging the tea-totaler diner by charging for the cover, so the proprietor can't turn the profit on a cut price set dinner, is dying out. At the Ritz, the head waiter bows low if you order champagne, and even lower if your taster's Vichy water. Price is just about the same.

Out theatre way, the same order of honesty first rules the night. Programs sell for the least profit on a better mathematicians than the London lads. If you complain of the wine and ask for fresh bottle, you get it, except in Soho, where they probably only keep one bottle in stock.

General rule in this town is that the first-class is always right. Obviously, otherwise he wouldn't go to the particular house in question. Slide eyes by individual members of the staff is discouraged, some places booting when it's found out.

Most Londoners can be split in two sections. Those who eat at multiple tea-shops and those who don't. Life companies don't make any difference in the premium, but they prefer it the other way. The five minute odd some who waste their dimes on buns and cups of synthetic coffee aren't expected to tip the waitresses, with notices to that effect plastered all around the dives.

But if they slip a cent or two under the plate they get served quicker next time.

LEVIATHAN'S NITE CLUB STARTS APRIL 12 TRIP

Club Leviathan, the \$150,000 cabaret aboard the liner of that name, will be inaugurated on the April 12 sailing.

April 10 the captain will hold a reception for friends and newspapermen in New York to dedicate the first ocean night club. If proving feasible the United States Lines expect to establish a cabaret on several of its 21 trans-Atlantic liners.

Ben Bernie office supplies the music, a nine-piece entertaining band headed by Jack Pettit, for the Club Leviathan. Herman Bernie will cross on the first trip to see that everything functions.

Cabaret will be patterned after the Club City, New York type of swank supper club. Two dancers from four to six in the afternoon will be held in addition to the night-ly session from 10:30 to closing.

United States Lines in launching an advertising campaign through "The Spur" "Town and Country," and other journals of the elite to sell the high hats on the ability of the "Leviathan" to compete with French and English liners on mid-way galey.

\$25,000 Accident Award For Anni Harju, Finnish

San Francisco, March 25.
Anni Harju, Finnish actress, for 10 years director of the Finnish Theatre, Abo-Finland, was awarded \$25,000 damages here as a result of an accident caused by a truck colliding with a street car. The actress was on the street car and seriously injured.

Miss Harju sued S. V. Baumstiger, fruit merchant, for \$52,210. A jury in Judge Shortall's court made the award. She is still confined to a wheelchair.

Miss Harju has been visiting this country to study the American drama.

Dreyfuss in with Butt

London, March 25.
"June Rose," the musical production by Williamson-Tait, is now out of that firm's hands.

An interest was sold to Sir Alfred Butt, who was to have taken part in the venture with W. T. Now the Australian concern has disposed of its remaining interest to Louis Dreyfus.

Butt will go ahead with the production in association with Dreyfus.

Jimmy Strook Returning

Paris, March 25.
Jimmy Strook, president of Brooks Costume Co., sails for home April 2, on the "Bremen," after finishing a campaign of material buying in Paris.

This is his first trip, occupied in sightseeing and looking over foreign whoopee spots. Mrs. Strook's along.

Obviously, otherwise he wouldn't go to the particular house in question. Slide eyes by individual members of the staff is discouraged, some places booting when it's found out.

Most Londoners can be split in two sections. Those who eat at multiple tea-shops and those who don't. Life companies don't make any difference in the premium, but they prefer it the other way. The five minute odd some who waste their dimes on buns and cups of synthetic coffee aren't expected to tip the waitresses, with notices to that effect plastered all around the dives.

But if they slip a cent or two under the plate they get served quicker next time.

LONDON IN SPURT; ON CHIN FOR SOME

"Silver Wings" and "Bitter Sweet" Look Biggest—Lent Makes Itself Felt

SOME ESTIMATES

London, March 25.
Legit business showed a disposition to ease last week, except that a few of the long-stay attractions which had been slipping went into a sudden spurt.

Weak attractions, particularly those sent in as stop-gaps are taking the chin during Lent. "Adelphi"—"House That Jack Built" was doing \$16,000 early this month, but dropping off somewhat. Now it has taken on another spurt and is back to former high mark.

Allday—"A Night Like This; Captain Matinee and evenings. Ambassadors—"The Man in Possession" holding its own with moderate exhibitions and proportionate lay-off for operation.

Apollo—"Almost A Honeymoon" in for about three weeks merely as stop gap. Doling little. Comedy theatre—"Odd Numbers" has failed to click.

Criterion—"Milestones" in revival, finishing in about three weeks, or as soon as the management can afford to drop it.

Daily's—"A Song of Sixpence." Management claims success in this piece. If that is the case it seems likely the success is short one.

Dominion—"Silver Wings" took a drop last week, attributed to John Kirby's sudden death and also that the street in front of the theatre is under repair and closed. Nevertheless the piece is tremendous success.

Gaiety—"Darling, I Love You," about two-thirds capacity. Garrick—"The Tallulah Bankhead" "Camille" freak will probably finish about "Easter when the libraries' doors are closed."

Globe—"Charles and Mary," having served its purpose as filler, closing this week.

Haymarket—"The First Mrs. Frazer" slipped from \$15,000 to \$13,000, but is still going strong and will run until June.

Hippodrome—"Mr. Cinders" succeeded last week by "Co-Optimists." His Majesty's—"The Girl in the White Dress" slipped slightly at start of Lent, but has now recovered in strong comeback and doing huge business.

Little—"Frankenstein," designed as another "Dracula," never came through. Killybegs and going off.

Kilby—"Murder on Second Floor" still doing remarkably well for revival, but off shortly.

New—"The Tilt Six" moved in from Apollo and continues to make money.

Piccadilly—"Here Comes the Bride" playing to better than 80% of capacity, achieving the goal of exorcising the house's jinx.

Playhouse—"Devonshire Cream," poorly.

Prince of Wales—"Journey's End" steadily exceeding \$16,000 last week.

Princes—"A Warm Corner" has done very well indeed for farce in this time, but is now weakening. Dropping gradually, but still running at profit.

Queen's—"Shaw's 'Apple Cart,'" which is holding up nicely. Sweet's beginning to show signs of restlessness.

Royalty—"Appearances" about \$200 a performance; house liberally played for effect.

St. Martin's—"Honors Easy" doing 70% capacity and prospering. Vaudeville—"Enchantment," business terrible.

"The Calendar" coming off shortly to make room for new Edgar Wallace melodrama called "On the Spot," due April 2.

Chinese Revue Does Well

Buenos Aires, March 25.
The Chinese revue, imported from Paris, is doing very well at the Florida, some of the devotees to vaudeville and pictures.

In Cairo Nite Clubs

Cairo, March 25.
Engagements for the local Perroquet, night club, include the Yankee Dixielles and Gaby Dinorah.

5 Possibilities Out of Flock of New French Plays Now in Paris

AUSTRALIAN'S AIR TALK WHEN HIS STOCK FLOPS

Brisbane, March 25.
Frank Nell, independent stage producer, took another slam at the American talking pictures at the final performance of his stock company here last week.

In a certain speech he told the audience that troubles of the legit theatre are due to the spineless attitude of politicians who refuse to come to the assistance of stage players because of lack of courage.

Brisbane didn't care much for Nell's stock troupe.

"Variety" Default—Socked In Paris—Franks, Jail, Etc.

Paris, March 25.
Last week in a local court "Variety" was fined 1,000 francs, assessed 150,000 francs as damages and with the fine, its publisher in New York was ordered into a French jail for 30 days.

Pierre Meyer, in the Palace revenue, started the action, alleging he had been damaged when "Variety" printed his wife had gotten him the job through paying for it.

No service of any kind had been made upon "Variety" of the Meyer action. The first notice was when the U. P. sent over a cable last week mentioning the fine and damages but neglecting to speak of that 30-day jail run.

"Variety" made no appearance, could not answer and the whole judgment was entered by default.

"Egoists," Poor Blend

The Hague, March 15.
Opening at Amsterdam of the Dutch comedy, "The Egoists," by Serman Reolvin, it is considered a poor blending of sex appeal and nuptial morals.

Produced by Vereenigd Tooneel, managed by Verkeide and Verbeek. Principals, Emma Morel, Minny ten Hove, Hetty Beck, Cees Laseur, Frits van Dyk and Adolphe Hamburger.

Electricians Out of Luck In Melbourne Strike

Melbourne, March 25.
A strike of the stage electricians failed to prevent the opening of "Maid of the Mountains" revival here.

Players set scenery and operated the spot lights, light turns.

Williamson-Tait, producers, declare the strike was called in an attempt to prevent the performance.

Galli Curci's Substitute

Zurich, March 25.
All Galli Curci cancelled dates will be played by the famous Italian soprano, Anna Maria Gugliemetti.

"Rio Rita's" S. A. Hit

Capetown, March 25.
"Rio Rita" has now run 135 days and nights in Johannesburg, doing continuous capacity.

Picture is in its sixth week now in Capetown and doing same kind of business.

Jane Aubert in Vaude

Paris, March 25.
Jane Aubert, now in "Good News" here, opens April 22, at the Excelsior, Milan, for a vaudeville date of 19 days.

Paris, March 25.
Out of a deluge of new productions running to nearly a dozen last week, three major productions stand out, with two that promise some measure of success. Perhaps it was to be expected that the one least likely to strike the popular note would be the new piece at the Comedie Francaise.

Most promising candidate is "Stratagem" in a musical version of George Farquhar's classic written in 1707 and now made into a new version by Constantin Weyer for the Atelier (Theatre de Montmartre) with incidental music by Jacques Ibert and scenery designed by Andre Barsacq. One of its principal merits is splendid acting by an inspired cast including Genica Athanasiou, Marcelle Dullin, Daniel Lecourtis, Archer and Vital.

Piot has to do with Archer and Almwil, pair of ruined noblemen who plot to marry an heiress living with her sister and the sister's drunken husband. Almwil pretends to be a rich man and Archer, who is a valet, Almwil marries the heiress after revealing the subterfuge, while Archer weds the sister after she has divorced her dipping husband. Play creates a splendid atmosphere of old England.

Louis Verneuil, now associated with A. Franck at the Theatre Edouard VII instead of with Sacha Guitry, has made a first rate production of his work, "Miss France," written in collaboration with Georges Berr. First night audience promptly gave the piece its due in enthusiasm, but subsequent gatherings ought to do better.

Story may be the usual one dealing with a prize beauty winner. She is Claudine, hospital nurse, and in love with a poor but proud aristocrat.

(Continued on page 72)

"Daniell Family" All Drama, Moderate Run in Berlin

Berlin, March 25.
"The Daniell Family," by Alfred Neumann, author of "The Patriot" turned out at the Lessing theatre to be an old fashioned drama. It has two star roles played brilliantly by Kaete Dorosh and Fritz Kortner.

A moderate run is assured. Period is the beginning of the 19th century. A Jewish banker, all-powerful in the German dukedom, has a child by a duchess and lets the facts become known to the duke, her husband.

Banker is immediately challenged and killed in the subsequent duel, but dies contented in the knowledge that his child will be recognized as the heir of the throne.

The wife and child are spared by the duke, actuated by his first love of the woman.

Holland Operetta "Trust"

Amsterdam, March 25.
Carrying out a project long forecast all the prominent Dutch operetta companies have been placed under a central control, giving the line-up the character of a "trust" in this special field.

Benois promises for the central control scheme advanced when proposed before, was that concentration of resources would permit a higher grade of production all around.

Spanish Actor's Offer

Havana, March 25.
Shubert office has called an offer to Ernesto Vilches, Spanish legit actor now on an engagement here at the Comedia theatre yesterday (24).

Shubert offer is for two weeks at the Ritz, New York, starting April 5. Vilches, regarded as the leading actor of Spain, ended his local run at the Comedia theatre yesterday (24).

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RITZY

Geraldine Farrar demanded a got a New York draft for her fl G's a week while making "Carme on the coast and refused any o kind of payment.

LITERATI

(Continued from page 67)
three cities where book stores had been solicited.
Big opposition to the Guild has always been its cut rate policy. Book stores never minded Book of the Month because it sold at straight retail price, while Guild advertises it will sell \$14.25 worth of books for \$5.

Cautious Critic

Chicago's dramatic cognoscenti are taking exception to Charles Collins' discharge of his duties as successor to Frederick Donaghey of "The Tribune" in Chicago.

Collins held the dramatic job on "The Post" for 10 years, establishing a reputation as a brave writer with a direct, deft style. Leaving the daily to become play reporter for "The Chicagoan" magazine, he waxed even more popular, which was why "The Tribune" finally sent for him when Donaghey left.

Now his well-wishers are complaining that the supposititious gravity of his new position has overwhelmed him into writing "no opinion" notices with a meandering, expressive, of suppressed pressure.

London "Herald"

Odhams, London publishing house, gets control and profits, if any, of "The Daily Herald" March 17. The "Herald" is to date the only labor national daily in England. The country may vote for the workers, but it reads the capitalist press pretty solid.

On getting into office, the Labor Government looked around for a paper to air their views in, realizing they'd be squeezed out sooner or later by the big interest papers. The "Herald," which hadn't been getting a look in between the big guns of the "Mail" and "Express," was taken over by Odhams and pretty big money invested into its transformation.

In order to give the paper a hot start in its new form, Odhams have signed up many of the Fleet Street legmen and tried hard to tighten up on the columnist list.

Curtis Buys

Five years ago Cyrus H. K. Curtis

bought "The North American" in Philly and a la Maney, immediately put it out of business. When it was suspended he took a few of the staff over to the "Public Ledger," most of them going to "The Bulletin." Several weeks ago the owner of "The Sat. Eve. Post" purchased "The Inquirer" and the staff appointments go on a heading on the editorial page, Charles H. Houtis, editor-in-chief, John T. Curtis, managing editor.

Now Mr. Curtis has no competition or opposition in the morning field, since he owns the only two sheets in Philadelphia. "The Bulletin" is the biggest money maker in the city, in contrast to his "Evening Ledger," "The News," taken over by Macfadden is still heavily in the red, in the evening paper output over there.

"News," "Mirror" Fight

Report that the on-the-street fight between the New York "Daily News" and "Mirror" had been adjusted don't appear to be substantiated by the facts. It is claimed that "The News" has an intention of throwing an early sports edition on the streets of New York at 5:30 in the afternoon. This is said to have sent "The Mirror" into a panic, as the "Mirror" thought it had secured a clear evening field for a late early edition of its morning tab.

"The Mirror," it is said, has appealed to W. R. Hearst to do something about it, although the publisher of "The Mirror" still naively tries to defend the sheet against the charge of Hearst ownership.

Danny Ahern's Queer Book

When the inspector of police dropped in on Danny Ahern to question him pertaining to the killing of Eugene Moran in Brooklyn, Ahern said: "Why don't you lay off me, I ain't in the racket no more, I'm a author."

"An author!" roared the inspector, "You don't even write!" "Why, I just finished my book, 'How to Commit a Murder!'" Ahern was on the level, as the inspector learned. Ives Washburn and Co. are releasing the book. On the fly-cover Ahern is credited with having slipped out of 22 indictments for crimes of all sorts and of having been acquitted of two murders. Ahern's book was dictated and copied in the author's own verbiage.

Wash. "Times" M. E.

Another change on Hearst's "Times," in Washington, brings back John J. Fitzpatrick as m. e., after he had been transferred to Boston. The return eases Ralph W. Benton out of that important chair, making him picture editor, with Frank Baer, formerly on that job under Benton, assistant.

Benton is credited with doing a pretty good job of it in his six months. Though his police shake-up and the McPherson suicide case turned out to be fops the "Times" got plenty of circulation and the new readers are sticking.

In recent m. e. change Avery Marks, who played down the admitted fake Mexican documents, didn't have a contract. He's not complaining, now getting \$35,000 a year with the National Broadcasting Co.

Eddie Cantor's Joke Book

An Eddie Cantor song and joke book, selling for 10c, is due out of the Pryor Press, Chicago, this week, with Cantor reported getting three cents on each book.

The Cantor book has Woolworth, McCrory, McClellan and Co., and

Kresge bidding for its selling rights with the American News Co. set to distribute 1,000,000 copies at the start.

The Pryor people are wholesaling the book to the distributors at 5c each.

Ben F. Holzman (Dorfman & Holzman) is looking after Cantor's interest in the tleups.

Friede's Bride

Donald Friede, publisher, married Anna Fleischer yesterday, March 25, and leaves for West Indies today. Bride is his step-daughter and 17. Friede was recently divorced from Evelyn Johnson, associate editor of "Vanity Fair." Miss Johnson has since become Mrs. Dunn, Jr. When she went for her license she had to get the divorce papers from Friede. A week later he called her for their return. Needed them for his own tleup.

Lawrence Editing

Joseph Ivers Lawrence, the fiction writer, has become the editor of "Top Notch Magazine," one of the most popular of the Street & Smith string, replacing Joshua Garrison. Mr. Lawrence was on the editorial board of this magazine some years ago, returning to it. The policy changes with the May 15 issue from that of semi-journalism. Lawrence says that with the pictures there is no such a thing as a juvenile audience.

Liquor Parentheses

Coast studio writer, a woman, has a young daughter studying art in Paris. Girl has been writing letters in such a manner her mother is saving them for possible future use. Epistles run something like this—"emerged from the hotel (gin-fizz) and took a stroll (dry, martini) Stopped again to watch the people (Bronx) and John held my hand (swell).

Santa Gets "Raize"

The postmaster of Santa Claus, Ind., is indebted to Robert L. Ripley for an increase in pay. The b.i.o.n. creator, while in Washington, persuaded Congressman Rowbottom to push the bill. It all started over Ripley's announcement: There is a Santa Claus. Consequent deluge of mail forwarded by people to Santa Claus, Ind., nearly broke postmaster's back, but put his office in a higher class.

Editorial "Auspices"

F. G. Bonifis, publisher of the Denver Post, has invited the State Federation of Women's Clubs to edit his paper for one day in April. They will also solicit ads for the sheet and will get 10 per cent on what they sell. Proceeds will be used to entertain the national convention of women's clubs here in June. One of the ladies said it would be a "glorious adventure" and they hope to net \$10,000.

Ted O. Thackrey resigned as editor of the Buffalo "Times" (Scripps-Howard), succeeded by Carlton K. Matons, from a chief editorial position of the Cleveland "Press." Philip F. Metz, business manager of the "Times" and son-in-law of Norman Mack, former owner of that paper, announced his resign-

ation at the same time. His place is being filled by John McLein, also Scripps-Howard from Cleveland.

Coast Buyer

Purchaser of the "People's Home Journal," offered at auction in New York, was L. E. Wheeler-Reid, publisher of a number of Hollywood film fan mags. Wheeler-Reid will move his new property to the West Coast, where "People's" Popular Monthly" will resume publication in a few months. Part of the old staff will go west with him.

Demarest in Line

With nearly every living ex-service man having written a war book, and most of them selling big, William Demarest, the comic, is writing one, too. Got the idea from his daughter, Phyllis Gordon Demarest, who has written two novels on Hollywood life, and has had them published also.

Demarest will write about the war as fought—or merely wrestled—on this side of the water.

Bernay's Setouts

Station WABC of the Columbia Broadcasting Chain let 10 men out of its exploitation and publicity departments recently. Shakeup came as a result of Edward L. Bernay going in as publicity adviser. Bernay is getting enough monthly to hire 20 men.

Real Names of Authors

John Wycliffe is H. Bedford Jones; Ethel M. Dell is Mrs. G. T. Savage; George Elliot was Mrs. Mary Ann Evans Crook; Cynthia Stockley is Mrs. H. E. Pelham Browne; Rex Burrows, Jill Stanton and Howard Kennedy are Jack Woodford.

Foreign News Weekly

Newest Hollywood weekly is "International Film Reporter," devoted exclusively to news of foreign picture versions and casts.

Desider Pek, editor, has been a correspondent in the colony for several European papers and magazines.

Newspaper Club's Bldg.

New York Newspaper Club, following a drive whereby it has acquired over 100 new members during the past two months, is now associated with a movement to build its own quarters in a skyscraper, near the Grand Central.

Beatty's Six Plus Rogers

Jerry Beatty, who applies mass production ideas to fiction, is in

Hollywood for two weeks on an assignment from the "American Magazine."

He will board a train with his portable typewriter this Saturday with data for six short stories about Hollywood.

While in the east Beatty devotes his Mondays to publicizing "Technicolor." Jerome Beatty is also collecting material for a story on Will Rogers and his family for the "American Magazine."

Rogers now can figure he's a success.

Walter Eckersall Dies

Walter Eckersall, 46, football expert of the Chicago "Tribune," died March 24 in Chicago of heart attack. A former football player himself Eckersall was with the "Tribune" 23 years.

Talker Music Series

William Johnston is in Hollywood on assignment from the "Sat. Eve. Post." He will do a series on music and voices in relation to pictures.

Harvard's Autobiography

Leslie Howard will write an autobiography of his stage career for the Sat. Eve. Post, to be published serially.

"Park Ave." Expose

New "expose" by Cornelius Vanderbilt, Jr., who authored "Reno," is called "Park Avenue."

That Unwritten Law

With a sort of unwritten law that no publisher get out a book of his own authorship, Henry Holt and Lincoln MacVeigh have established an exchange arrangement. Holt is publishing the "New Champlin Volume," compiled by MacVeigh and, in return, MacVeigh's Dial Press is publishing Holt's mystery story, "The Ace of Spades."

New general monthly is called "Earth," making its first appearance on the stands around next month or in May. It will be a class mag, along the lines of "Scribner's" or "Harpers." J. Niver is publisher.

Florence Ryerson and Colin Clements, scenarists, have written a mystery story, "Seven Suspects." Appleton.

"Autobiography of Frank Tarbeaux," story of the old-time adventurer and gambler, was ghost-written by Don Clarke.

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FEATURING IN WARNER BROTHERS' PICTURE

"SWEET KITTY BELLAIRS"

VICTOR RECORDINGS

British Film Field

By Frank Tilley

London, March 14. George Smith, managing director of Producers Distributing Corp. since first it opened here, went into future position in the organization uncertain. Smith's contract expired last August, but was renewed for six months by Shea during his summer trip here. This expired Feb. 23, with no definition whether Smith was continuing and Reginald Smith (not related) and Spearman (P. D. C. German rep), taken over. George Smith was vacationing in Paris pending arrival of Delahanty, who got in on the other day.

Meantime P. D. C. cancelled its pre-view of the new Charlie "Musical Beauty Shop," with no later date so far set. This is the fourth of the Quota quickies Steve Fitzgibbon and Gordon Bostock are making here.

Silent Shortage

With over 3,000 theatres still unwired and nothing coming from the big American distributors but silent versions, the small indie exhibitor is getting plenty worried. He has the idea there are a lot of good silents being shot, but as to how to wire, and no data will convince him otherwise.

One or two indie distributors are claiming they have a full supply of silents, but most of the young star, Annie Ondra. She is very well liked and her last pictures have done splendid business. She is signed for her first two talkers with the company.

There are a few small indie exhibitors who are getting about of Artless grade publicized as supers, but this bull does not mean anything to this type of exhibitor, who usually knows his books better than the big first-run house.

There is a lot of talk about a "demanding" supply of silents, teaching the American industry the small exhibitor is going to do this business and will have what he wants, but no one seems to suggest how to do it.

J. C. Graham, back from New York, tells how Paramount is right out of the silent field and will not make more than 17% out of its product with "silent versions." Some of the more intelligent trade papers keep telling him 15% to 20% of making gross is coming from the talker field, so it is not economically possible to make silents. But this makes no difference to the diehards, who insist there must and will be a supply of silent speakers for the 10 to 15%.

Mummers Migrate

Jameson Thomas and Miles Mander, leaving for London, looking for a break in June. Thomas, lead in "High Treason," "Hate Ship" and others, is under contract to British International, but it has not used him for some time.

Trouble here is an old one—wrong use of the word business of production. There always has been an objection to building up stars here on the score they were bound to demand and want more money. A star star with no screen value and with little ability to command a price West End of London is frequently pulled in at a high price, but the idea of putting an actor under contract and then publicizing her (or him) to first rank box-office value has always been mud with the British producer, who is not infrequently incapable of figuring the possibilities of an artist when he has one. Brianwell Fielding grabbed off by Al Woods on a "Variety" tip-off, is a fair example.

No British studio at present has a publicity department. Most do not believe there is any need for one. Even when they have had a press manager it has been bound to tell him to be relegated into the unskilled labor class, and he has often had to call up a press agent and a press man to know what is going on as to his own studio outfit and schedule!

Crashing

Beresford Egan, illustrator of note who frequently does the pictures for private editions of books, found some time on his hands lately. Someone told him why not fill in with screen acting. He went to the cinema and saw an auto outside the depot there and asked where the studio was. Inside was Percy Stanley, who came along and told Egan on the way he wouldn't even get inside. Egan made a bet and a trifle it ordered the studio to take him to the casting director. Overcome by the air of authority, the doorkeeper let him in. Egan had never acted on screen or stage, and had the casting director come back with a belief he could make a part with about six days' work at \$25 a day.

Standing figured he was kidding, but next day Egan got a call telling

French Theatre Lobbies Have Morning Missc. Sales

Paris, March 10.

Contrary to the Public policy in America to open sales' booths in the lobbies, many picture houses in Paris have put their lobby in the morning hours, when unused, to small retailers of such articles as stockings and handbags.

Picture houses here do not open until 3 p. m., so it gives the renters a full morning to do a small business which is not only exempt from police annoyance, since it is not carried out from the street, but also is fairly exempt from taxable possibilities, as no rent or store is in their name.

Hon Co. in Money Jam

Berlin, March 10.

Hon Picture Company, one of the best going of the smaller firms, called a creditors' meeting. Liabilities 426,000 marks, assets 270,000 marks. Discrepancy of 306,000 marks.

This company's chief asset is a contract with the young star, Annie Ondra. She is very well liked and her last pictures have done splendid business. She is signed for her first two talkers with the company.

There are a few small indie exhibitors who are getting about of Artless grade publicized as supers, but this bull does not mean anything to this type of exhibitor, who usually knows his books better than the big first-run house.

Effort to Reduce German Tax on U. S. Talkers

Berlin, March 10.

American producers must pay 3% of the gross returns of distribution on any talker shown in Germany.

Warners have been paying it to the German patent holders for "Singing Pool," "Jazz Singer" and "The Art."

Other members of the Hay's organization consider this percentage too high. It is one of the chief reasons why other American pictures have not been shown here. But now negotiations are under way with the hope of achieving a reduction. It is likely the German market will soon be flooded with American talker product.

According to statistics there are 28 full length features now playable for the owners of sound equipment.

The 100% German product consists of "Love Waltz" (Ufa), "Land Without Women" (Tobis), "Why Cry at Parting" (Richberg), "Atlantic" (B.I.), "Favorite of Schönbrunn" (Tobis), "Kean" (Warners), "Because I Love You" (Tobis), "Melody of a Heart" (Ufa), "Night Is Yours" (Richberg), "I Have No Faith in Women" (Tauber), "Immortal Vagabond" (Ufa), and "Hay Tang" (Eiblsberg).

Marlene Dietrich's Safe, German Understanding

Berlin, March 10.

Marlene Dietrich, who is leaving shortly for Hollywood to fulfill a six months' contract with Paramount, had to clear up the question of her contract with the manager Klein before she left.

The contract was for the whole season, but it contained a clause that she could play in pictures provided that she let him know six weeks before. Miss Dietrich had just finished a picture with Janinners for Ufa and Klein had complained her in Lonsdale's "Aren't We All?"

He has now agreed to let her play to America under the condition that she be at his disposal for three months by Oct. 1. If she does not fulfill this condition she has to pay a penalty of \$5,000.

If Miss Dietrich makes a success in Hollywood she may not return to Berlin, and Klein will have a fat chance of collecting.

to bring a tux and street clothes and be on the set at 9 a. m. Egan, Oxford-Greenwich type, said how he is going to make it. He is in his suit, and away, why change his breakfast at noon routine. So he doesn't go, and B. I. P. loses another actor.

SUDFILM INCREASED 50% GROSS INCOME IN 6 MOS.

Berlin, March 10.

John Maxwell of British International took the chairman's seat at the annual meeting of the Sudfilm in Berlin. The British concern has large interest in the German company and releases their pictures in Germany through them.

Owing to the success of the Dupont picture, "Atlantic," the gross during the last six months showed an increase of almost 50%. Also the returns for the year 28-29 ending June 30 were over four million marks or 16% more than for 27-28. To the board of directors were added two important theatre directors, Blume of Hannover and Sasse of Hamburg.

Director Goldschmidt in his annual report announced that silents had done little of late and that the Sudfilm would release nothing but talkers from now on.

Although no dividends could be paid for last year there was a good possibility of a large one for next, he said.

Nope, Says Ex-Kaiser.

Berlin, March 11.

Former Emperor Wilhelm has turned down a suit filed by Fox. From his exile in Doorn he has issued a diatribe against sound, although admitting he has never heard a picture.

Occasionally he offers by Fox Movietone for a short of the sort it took of Shaw and Mussolini. It is said ex-Bill was offered a big figure.

Five Paris Prospects

(Continued from page 69)

crat and spendthrift. After she wins the contest she proposes marriage, hoping to exploit her well advertised beauty. She is offered an American vaudeville engagement, but realizing her fiancé's mercenary motives breaks off the engagement, making the man a laughing stock.

In the cast are Harry Barr, Maurice Escande (another to quit the company), Maurice Maugé, Bernard and Mme. Huguet (ex-Dufois and also once of the Comedie).

Usual season's revival of Sacha Guitry produced last night at the Theatre de la Madeleine, generally has been a success. The first half is fast, perfect. The first half is capital, even if it does put in a raw plug for Guitry's former musical comedy. But the performance flows toward the finale.

It needs rearrangement, and when that has been accomplished it will be better. Material is strictly local to Paris. A skit dealing with the Chaplains' law (two men in a quarrel) and backstage rehearsals is amusing here, although it probably wouldn't stir a laugh anywhere else. Doubtless the husband has heard the fact that piece would include some biting shots at them and framed it up in a body during the press show preceding the formal premiere. Guitry forestalled the maneuver by calling off the "repetition generale" (dress rehearsal) and instead gave a private performance with the critics uninvited and about. Guitry, of course, plays the lead, while the lyrics are the work of Albert Millaud, with support are Yvonne Printemps and Boucot.

"Judith Dramatized" A dramatic adaptation of the popular novel, "Judith," is another late starter, giving evidences of having been a clause in the drama with a trick revolving stage involved in its presentation.

Histrionic and in the spires for the contending nations in the World War. After peace they wed to make a fortune by the operation of a crooked banking business. They engage as secretary the modest and aristocratic Andre, who promptly dies. Judith's lover, but remains honest in his business dealings with the couple. Threatened with the loss of his position, Harfstrong dies of apoplexy. Andre declines marriage to Judith with the excuse that he goes to Morocco, where he comes to regret his action. Returning, he finds the body of his wife. He is threatened with her husband's death.

Point seems to be that Andre's while all the summer's gone anywhere. Henri Rolan plays the banker, Naudat the youth, and Vera Sergine the girl who lives with him.

Operetta Well Received A new French edition of "Princesse Czardas" by Yvonne Kalman

Englishman Appearing in 3 Foreign-Tongue Talker

Paris, March 10.

Linguistic shark, Andrews Engelma, will be the star of the returned prisoner to appear in all three versions of the 100% German-English-French talker E. A. Dupont is making in England. Film is called "Le Deux Mondes" ("The Two Worlds" or "Die Zwei Welten," in English and German).

Mary Glory and, Maxaudin will have the French leads. Dupont is proficient in each language.

"Ex-Wife's" 2 Foreigns

Culver City, March 25.

M-G will make a French and a German version of "The Divorcee," screen title of Ursula Parrott's "Ex-Wife."

Parrott is testing for femme leads for the two versions.

Germany's 311 Wired

Berlin, March 10.

Latest figures show that there are now 311 picture theatres in Germany wired for sound.

Tobis and Klangfilm are wiring four houses a week.

Hilda Glyder's Hit

London, March 25.

Hilda Glyder, in a new act, scored splendidly at the Holborn Empire.

Connolly Going Across

London, March 25.

Marc Connolly is sailing for London in April to negotiate for the production here of his play, "The Green Pastures."

War Melo Scores

Another war drama, "L'Espionage," at the Ambigu was favorably received, although it is far from equaling "Journey's End." Plot is by George Delancey based on a novel by J. Kessel and presented by the Theatre de la Madeleine.

In the cast are Leon Marcel as the hero, Jeanne Béranger as Sylvia and Paul Darnois in the role of Boni. Baur is amusing as Claudine's eccentric father.

Young aviator meets and falls in love with Denise, only to find that she is the wife of his elderly comrade in the air corps. The husband discovers the affair between the two and tries to win back his wife. Just then they are required to go aloft for an air combat. In the fighting the young flyer is killed. The husband is wounded, lying on and forgiving his wife.

In the cast are Jean Worms, Pierre de Guingand, Jean Marconi, Henri Lesieur and Mme. Iram Giron in the only feminine role.

Love a U. S. "L'Amour a la Americaine" ("Love in the American Fashion") is the new offering at the Palais Royal following "La Grande Vie." It is a four-act farce by A. Mouezy Eon and Robert de Flers, with support entertainment in spite of its spicily incidents.

The French farce, Maud, a wealthy American widow, becomes infatuated with Gilbert, married to a Frenchman. She is a widow in her former places. Gilbert is in different, preferring his wife, until he meets Maud. In an intrigue he traps her and threatens exposure. In the end, however, his schemes she arouses Gilbert's passion and then abruptly ditches him, leaving him in the lurch. Maud but happily reconciled to his wife.

In the cast are Duvalles, Charles Duvall, Jeanne Béranger, Simone Duval and Champeau.

At the Comedie "Les Trois Hentis" ("The Three Hens") by Andre Lang was finally presented at the Comedie Francaise under favorable conditions, but only middling in quality. Piece is a spectacle of three acts, setting fourth imaginary intrigues in the court of the French King, Henry III, and the Holy Roman Emperor, Charles V.

Duke Henri and makes the attempt in disguise, being himself slain by Duke Henri. The play is living color, less, thereby opening the way to the throne of Henri de Navarre who is slain by Duke Henri. Albert Lambert plays Navarre with Yonel impersonating the nervous king graphically.

SERBIA'S FIRST HOME-MADE

Belgrade, March 25.

The first Yugoslav film producing company to be formed is all ready to shoot as a military spectacle, having to do with the maneuvers of a Serbian army in the Albanian mountains.

Government is lending the producers several regiments of troops for the effort. This is the maiden venture of the country in screen production, and due to inexperience, the outcome is regarded with some pessimism.

Sweden

By INGRID C. SWENSON

Stockholm, March 12.

In Gothenburg, second largest city, "Welcome Danger" opened at the first of the picture houses in Gothenburg, silent at one and with dialog at the other, both doing big business.

A Girl From Texas

La Meri from Texas has captured the dance floor in Stockholm. She gave a performance at the big concert hall and reappeared. By touring the world she has picked up the characteristic dances of various nations.

This girl is unusually well formed, has sparkling temperament and a lot of humor. She took the audience by storm, especially with her Austrian folk dance, received applause aplenty and splendid newspaper notices.

All-Conquering Sound Pictures

The last to stand against the invasion of sound pictures is Svensk Filmindustri, which has just closed in Stockholm, Red Mill. This theatre will have sound apparatus. Theatre will not abandon silent picture performance after wiring, but will play silent and sound alternately.

Thema Songs' Market

The British publishing firm of Feldman & Co., which represents Witmark's big music publishing company in New York, has just concluded a deal with a Swedish firm, Nils-Georg, to represent it in Scandinavia. The best theme songs will be translated into Swedish and sent to the market on the same basis with the release of the pictures. The deal was brought about upon recommendation of Warners' Swedish representative.

Topsy Turvy

Present season has so far been one of uncertainty, with speculations and chance takings. Conditions are still far from being stabilized as stable. With sound pictures, wiring of theatres, overflow of American sound pictures and scarcity of pictures for the silent houses, all of this has brought about a topsy-turvy state of affairs.

Palestine

Jerusalem, March 7.

Y. M. C. A., which is at present engaged in the construction of a new building, is reported to be negotiating for the installation of wiring for talking pictures. Western Electric mentioned.

Jerusalem Dramatic Society, only English and American in the country, has decided to scrap its Gilbert and Sullivan productions, which have been its mainstay for the last few years. Instead its next program will consist of four standard one-acts.

Among the current pictures are "His Unknown Wife," with Lil Dagover and Wally Pritsch; "Heaven of Heaven," with Clara Corda; "Laugh Clown, Laugh," "An Honest Cockney," "Comtesse Voronoff," "In That Night," with Lil Hatvany, and "Slaves Forever."

Subscription Rates: Eastern Style "Al-Zamar" ("The Trumpeter"), "Arabian Nights" and "The Arabian Nights" divides its readers into three classes for subscriptions. Rates, as published, are: 1st Class: Free for those who show courage. 2d Class: Palestinian paper. 3d Class: Arab or of Arab parent.—the ill-natured, penniless, and treacherous leaders.

Along the Coast

By Bill Swigart

Hollywood, March 22. Songwriters ascended a higher level of recognition in the picture colony when Fox staged a welcome party for DeSylva, Brown and Henderson at the Santa Fe station when they arrived here this week. Ceremony, premeditated and planned several weeks in advance, made history in the chapter of Hollywood homecoming receptions, publicity stunts were shot at scenario with a director, Dave Butler, in charge.

Written by Vic Shapiro, the scenario included Arthur Kay's band of 50 pieces, and a cast of 75 choruses supported by Frank Richartz, son of E. Brendel, Charles Farrell, Marjorie White, Sharon Lynn and Sol Wurtzel.

"As the train pulled in, the trio was rushed to a platform while the band played 'Sunnyside Up.' They were introduced to the mob and presented with keys to all cities and points west. Boys were then placed in wheel chairs, where they were pushed by three nurses toward the carpeted lane of flowers banked on both sides by scantily clad chorus girls singing 'Turn on the Heat.'

"What is believed to constitute a record in writing for Fox was accomplished by Al Dubin and Joe Burke when they completed the scores for 'See Naples and Die' and 'Top Speed' in three weeks. "A total of nine new songs will be spotted in both pictures. The former will be produced by Warner while 'Top Speed' is slated for early production on the First National lot.

Shorts

Harry, Charlie and Henry Tobias are the only three brother members of the American Authors and Composers.—The addition of Eddie Van to the Los Angeles office establishes this office as having the largest staff of any music firm on the coast. Lineup is headed by Sig Boesley, with Al Burgess, Helen Zearhart and Jeanne Keller assisting, in addition to Van. Van is Schwartz's personal office sent his best congratulatory wire on the anniversary of his second year with the outfit. Schwartz believes his boss is a smart guy permitting him to remain with the organization that long....Al Bryan is liberating with George Strumak furnishing the lyrics for the complete score on "The Danube Love Song" to be produced by First National.

Having graduated from popularizing other composers' songs, Elsie Janis is now adding C. B. DeMille in production details of "Madame Satan" in addition to the songs composed, the lyrics for three numbers to be used, "Live and Love Today," "Love and," and "All I Know is That You Are in My Arms." Jack King furnished the melodies.

Shapiro-Bernstein will publish two numbers from Pathe's special on circus life, "Swing High." Titles are "Swing High" and "Swing Low." "Do You Think I Could Grow On You," authored by Abner Silver and Max Gordon. "It Must Be Love" was a Kalmer and Ruby number in the original stage version of "The Ramblers."

Producers have arrived at the point where every little situation or piece of acting must have special music material written to fit the action. If an actor raises his handkerchief to blow his nose, a checker game is requested; if it's a softer game, they want something soft and slow, and if an actor tips a bottle to do a little solo drinking they insist on a drinking song.

In addition to being an actor, scenario director, gag-man and radio artist, Benny Rubin has turned to writing songs and publishing them under the firm name of the Sunlit Publishers. Company. His initial effort along this line is "The Laugh Song," which he has in his hands and which whenever he gets a chance. The comedian also has a song plugging instinct, displayed by his efforts to make the picture nationally known, including out more than 10,000 complimentary copies to radio stations and artists throughout the country.

"Taps" Now a Tailor

"Taps," for many years a band and orchestra booker, and Leo Leis for 30 years in the music trade and for the past several years band and orchestra manager for Berlin, are going into the tailoring business. These two have taken Ben Hooke, as they call him, and Edwin Lewin will give up all professional music affiliations but "Taps" will double between the clothing store and his b. and o. office.

Unsatisfactory Foreign Market For Am. Music Men

Although the music business in America has gone through the necessary adjustments following dialog pictures the entire range of the foreign market remains scattered, disorganized and largely unknown to American music men.

Most noticeable trend, a first result of the music men have learned to date about the rest of the world, is a disposition to establish some sort of a 25-cent unit price basis for sheet music in all countries. Some countries have some coin, krona, lire, mark, shilling, quarter, franc which has a comparative value and that this is about the right price for sheet music. Over that figure it's too costly for the average foreign income.

Price alone is but one aspect of international music merchandising. Matter of translations is important. Which policy is best is still an open question. Translations in the past have sometimes completely lost the picture with the result songs have failed to sell abroad, although smash hits in the United States.

Problems

South America and Mexico, for instance, buy phonograph discs in tremendous volume, but almost no sheet music. How to develop sheet music sales in the Latin republics is a major problem.

Italy and Japan have no copyright laws and present still another problem for the American music publisher. A remarkable sidelight on the foreign situation that India, but little considered as a music market, is a potential buyer of up to 500,000 copies of any hit.

With the expiration of foreign distribution contracts some of the American music houses with film connections, are planning to do their own publishing in foreign languages and to handle distribution on a localized basis rather than by the old system of roughly dividing the globe into five parts, Great Britain and colonies, Central Europe, Scandinavia, France and Australia.

Metro has 55 exchanges throughout the world. These will be pivotal points for foreign music sales and exploitation under Jack Robbins' plan only "instrumental music of distinguished merit and ability" members of a musical organization of distinguished merit who are applying for admission as such," when the bill is introduced into the present "artists" status.

Ray Miller Still Absent

New Orleans, March 25. Ray Miller is still missing from this city, his band boys and the Hotel Roosevelt where the band played. "No one has heard from the leader since he skipped last week without saying good-bye or paying off. He is believed to be in or near Chicago.

Feist's Second Revival

"Don't Leave Me, Daddy" is the second song within a month to be resurrected by Feist. Originally published 10 years ago as a blues tune, Feist is now re-plugging the hit as a dancing tune, figuring it contains modern value as such. Other song which Feist has revived is "Minnie the Mermaid."

Yale Boys at A. C.

Carl Webster's Yale Collegians, 12-piece orchestra composed entirely of members of the Classes of 1930 and 1931 at Yale University, made their mechanical bow last week for Okeh.

Band at Million Dollar Pier, Atlantic City, following graduation. Most of the boys intend to make music their permanent profession.

Yellen Permanently East

Jack Yellen, of Ager, Tellen & Bernstein, is returning to New York from the coast last week. Yellen will make the east his permanent quarters hereafter and will no longer work on the coast.

Time Clock Squawk

What burns up songwriters when working on the coast is that picture people try to make office workers out of them.

As one recently remarked, "They put us in a cubby hole of an office and tell us write songs between the hours of nine to five."

Well, supposing we sit from nine to five and can't get an idea and then when we go home, in the midst of eating dinner, an idea for a copyright. Shall we let it go because it's after hours and only write those songs which come to us between nine and five?"

MATTER OF RIGHTS TO NON-COPYRIGHT SONG

Mills Music Co. is seeking to restrain Denton & Hoskins from publishing "St. James Infirmary" on the grounds that it "popularized" the common property and was made as a photograph record by Columbia prior to its publication in sheet music by Mills.

Mills contends a song is known chiefly by its title and can be protected on that angle. Denton and Hoskins answer a song is identified principally by its melody, and not by title, and that there is no such thing as copyright title to a non-copyright song.

Case comes up in New York Superior Court this month.

A. F. of M. Seek Ban On Alien Musicians

Washington, March 25. Along with music is a quest to keep "living" music in the picture theatres that union is now seeking to amend the present immigration laws to keep out foreign opposition for what jobs are remaining.

Several attempts have previously been made along this line, but now the support of Albert Johnson (R., Wash.), chairman of the House immigration committee, has been secured. This Congressman has just introduced a bill (HR 10816) that will amend the present law so as to ban only "instrumental music of distinguished merit and ability" members of a musical organization of distinguished merit who are applying for admission as such," when the bill is introduced into the present "artists" status.

5c Song Sheet Law

Governor Roosevelt will sign the bill making it a misdemeanor to print or sell copyrighted lyrics without the consent of the copyright owners, today (Wednesday). Bill has already been passed upon by the Assembly and the Senate.

Gene Buck, J. C. Rosenthal and John Phillip Sousa, of the American Society of Composers, Authors and Publishers, and John Payne, of the M. P. F. A., went to Albany yesterday (Tuesday) to witness the Governor affix his John Hancock on the bill.

Fox-Cast will take a sound newsreel clip of the Governor signing the bill in the presence of the music men.

\$80-Wk. Musician Now \$25 Salesman—Blames Talkers

Rochester, March 25. Seward W. Seward, former orchestra leader, in court for failure to pay \$20 a week alimony, blamed his misfortunes on the talkers. When he was divorced from his wife several years ago, he said he was leading a gay life with an orchestra at \$80 a week. When that house closed he became a fiddler and then dropped all musical work because there were no jobs available after the film theatres welcomed the talkers.

He said he is now a salesman at \$25 a week. The judge reduced his alimony from \$20 to \$10 a week.

Popular Numbers Steadily Nosing Out Congested Catalogs of Picture Tunes

REISMAN-R-K-O SPLIT

Quits Radio Hour When Restricted on Selection

Major reason for Leo Reisman's split with R-K-O on the R-K-O radio hour was because he was not permitted to play selections of his own choice.

All music played by him was at the command of R-K-O, who chose all his numbers. Songs outside of those used in Radio Pictures and non-film pops were not permitted to be played by him, with R-K-O explaining they wouldn't plug the other fellow's picture.

Milton Schwarzwald, head of R-K-O's music department, is now supplying the musical background for the R-K-O hour, succeeding Reisman. Schwarzwald has recruited his orchestra from members of the pit orchestras of various R-K-O metropolitan theatres.

Fear Small Town Sheet Dealers May Go Bootleg

Los Angeles, March 25.

Move may be started by music dealers on the coast to stock up with bootleg songs. Dealers complain to jobbers and publishers that they cannot compete with the invasion of bootleg song sheet vendors, who sell copyrighted lyrics on the streets for 5-10c.

Bootleg movement, it is feared, will come from the small town dealer perhaps not acquainted with the copyright laws and recent legal battles involving the street hawkers.

Music concerns claim the public is beginning to call for these street sheets, and when not supplied by the stores, buys from the vendors in front of their establishments.

Publishers are protesting about the situation. MPAA in New York is placing blame on the local police, while the American Society, through Phillip Cohen, its attorney here, is doing all it can to check the evil. But the condition seems to be getting worse.

NEW M. C. INTRODUCTION BY OUTGOING M. C.

Something new in the scheme of rotating m.c.'s is being inaugurated by Publix. Incoming stage leaders will hereafter head in a week previous to the official bow-in and be ceremonized into their new posts by the outgoing m.c.

First to feel the effect of the new plan is Paul Spor. He leaves the Toledo Paramount to replace Charlie Davis at the Indiana, Indianapolis. His official takeover is scheduled for March 28, but his head-in is March 21 during which week he will be introduced to the audience. Davis is to head for the Long Island studios at the close of the month to rehearse his unit which opens at New Haven, April 3. His readers also switch. Emil Hollander who was replaced at the Toledo by Fred Schmitt, from Denver, April 5. Hollander goes to the Saenger, New Orleans. Lou Breese, pit leader and m.c. at the Saenger, returns to New York. Paramount as a member of the orchestra.

Stella Unger's Lyrics

Stella Unger, lyricist, will write several songs for the Jim Barton show which will be produced by the Shuberts, in collaboration with Jimmy Johnson, composer. Miss Unger was engaged to do the work after she had written three numbers for Shuberts, "Three Little Maids," also with Johnson.

New "Hot Chocolates"

Thomas "Fats" Waller and Stanley Adams are writing the songs for Connie Immerman's new "Hot Chocolates" show. Santly Brothers will publish.

Los Angeles, March 25.

With an endless stream of new picture tunes congesting the market and usually getting a fair play, only so long as the picture remains fresh in the public mind, the popular tunes are gradually coming back to their own by virtue of quality and persistent plugging.

Some attribute this condition to overproduction of picture songs, while others blame it on the present line-up of studio music executives, claiming they lack the knowledge to pick and spot commercial hits in their pictures.

In checking with the dealers of sheet music it was discovered that there has been a steady increase in sale of popular tunes during the past month. More than 38 songs of this class are active and cutting deeply into the sales of the picture songs. A conservative estimate shows the popular numbers taking about 30 per cent. of the total sales from picture tunes. A total of picture tunes now active is about four to one of the active popular numbers.

Witmark's Non-Pictures Strongest

The Witmark catalog, which pioneered and made the most of the picture songs on the coast, is at present dominated by five non-picture songs, including "Hangin' on the Garden Gate," "Once in a While," "You Can't Get to Heaven That Way," "Chinlin and Chittin' With May" and "Mysterious Mose." Santly Brothers, in business less than a year, started with popular tunes, and by their careful selection of commercial numbers managed to break into the ranks of leading publishers. Their current line includes: "Beside an Open Fireplace," "Honeycuckoo Rose," "Gone" and "I Never Dreamt You'd Fall in Love With Me."

"With Me It's Springtime in the Rockies," by Villa Moret, was second best seller to "Happy Days Are Here Again" for week ending March 18. De Sylva, Brown & Henderson are also having a good picture hit, but carry two strong pops in "Congratulations" and "Cottage For Sale." Shapiro-Bernstein, with a few unimportant picture tunes, is carrying half of its business on the coast with four pop tunes: "Man From the South," "What Do I Care?" "Me and the Girl Next Door," and "I'm Lonesome All I Can Be."

Harms Only One Pop

Harms catalog has but one popular tune, "Without You Em-maine," the balance being made up of several picture tunes. "To Be Forgotten," on the market for eight months and still holding up as a big seller. Company's other two pops figured best are: "On a Blue and Moonless Night" and "You Darlin'." The Remick catalog of non-picture songs is dwarfed by three leading picture songs, but the former are doing some business. "Where Did I Get My Love?" "Absence Makes the Heart Grow Fonder" are new pop tunes.

Leo Feist had a great play on the "Rio Rita" numbers as long as the picture was current, but when that waned business picked up on the pop catalog. There are heavy demands for "One I Love Can't Be Bothered With Me," "I Love You So," "Where Did I Get My Love?" "Do" and "It Happened in Monterey."

Other popular tunes doing consistent business for the past two months are "May Be Wrong" by Ager, Yellen & Bernstein; "I'm Only Making Believe," Davis, Coots & Engle; "Tall No Sin" and "Through," Donaldson, Douglas & Gumble; "When You're Alone," "Sweetheart," "I Still Remember," by Joe Morris.

Banker-Musician Jailed

Northampton, Mass., March 25. "Dick" Newcomb, leader of a popular WBZ radio orchestra, is under arrest here and has pleaded not guilty to a charge of larceny of \$15,000 from the Hampshire County Trust company here in which he was manager of the savings department.

Newcomb has enjoyed radio popularity among himself as "Master of Modern Melodies." After his arraignment in court he was taken to jail as he lacked the \$30,000 bail set by the judge.

GUINAN'S CLUB FINISH IN CHI. REAL BLOW—OFF

Shooting and Floor Scraps at Green Mill Gardens

Chicago, March 25. Texas Guinan was shot out of the local night club business a week in advance of her closing date.

Police closed the Green Mill early Sunday (23) after Leon Switzer, former operator of the north-side spot, had been wounded in an attempt to collect profits due him as rent. Harry Volter, ticket broker and Chicago manager for Guinan, was arrested for attempted murder with his bodyguard, Art Reed. A third man escaped.

Guinan rode to the police station but was not held. She tried in vain to secure Volter's release on bail.

Nice Closing the Green Mill ended a season that included scraps between the Guinan girls over the rival affections of gangsters, beatings taken by patrons who didn't know why, and the discovery of a cache of dynamite in the rear of Switzer's Little Club, a night place on North State street.

Switzer, who accuses the men, is the one who gave bouncing checks to Sophie Tucker and others. He formerly ran the Green Mill and cussed to the Guinan crowd.

When Switzer entered the Green Mill to talk over business with Volter, as he tells it, cold steel was shoved into his back and he was marched upstairs, beatings taken. A break his captors started Chicago, three bullets taking effect. Wounds were not serious. He identified Volter and Reed.

Girls Battled A few days earlier patrons were treated to a small riot on the floor. In a military number two of the Guinan girls jumped on a third and beat her up with their toy guns. The patrons cheered and Guinan ran out on the floor, trying to separate them, but had to retire and call the bouncers. She fired the two scrapers. This and other squabbles had reduced the Guinan girls from 17 to 11 at the finish.

Lorraine Hayes was with Switzer when he was shot and also identified Guinan's manager as one of the gunmen. On the inside, they say,

NBC After Three More

Los Angeles, March 25. National Broadcasting Co. is dicker for three more stations on the coast.

At present it has five stations here in Los Angeles, San Francisco, Portland, Seattle and Spokane. All are on the Orange network.

New stations probably will be located in the southwest.

17 MILES FROM BORDER, SAN DIEGO'S TERRIBLE

San Diego, March 25. Only 17 miles from the Mexican border, where it's wide open and plenty, San Diego is probably drier than any other coast city. The worst kind of booze is obtainable, with alk the only sure-fire and plentiful drink. Police are co-operating with the pro's preventing the smuggling in of good liquor.

Rumored the Mexican booze and gambling interests at Ti Juana and Caliente are "in," as it's to their advantage to keep the town dry.

Even the poolrooms have been shut down, with nary a bookmaker to be found in the city. Few bookies who might be operating must work strictly under cover.

Radio Still Trying to Beat Phone Relay Costs

Washington, March 25. Though results to date have been anything but successful attempts to broadcast the same program from a large number of stations on the same wave length are to be continued.

Broadcasting companies are favoring the idea to cut the terrific wire charges on chain programs. Claim is made it will be less expensive to duplicate programs than to continue the present system of giving it all to the telephone company, as at present.

Trials through WEA, New York, WGY, Schenectady and KDKA, Pittsburgh have failed. Now the attempt is to be made through KO, Oakland and KOA, Denver.

the girls' scrap had something to do with the aftermath.

Volter, until the shooting, had wire charges on chain programs as Guinan's manager in New York and in Paris, where she is due to open a night spot in June. Although known as the owner of Volter's ticket agency, his wife, Louise, controls that business.

B'WAY NITE CLUBS CUT SALARIES 50%

Most complete nite club salary cut in recent years was made last week by the Broadway cafe operators. They stated the short payoff will prevail for the balance of Lent, or maybe longer. Depends on possible improvement in B's, terrible at the moment.

For some members of the floor show in one formerly bright spot the salary reduction was as high as 50%. Most of the places, covert and non-covert, averaged around 25% or slightly better ("better" in this case also meaning worse).

Harlem (cored), way downtown and other outlying clubs, having copped the stiff shirt play away from Broadway, haven't followed the Broadway cut—yet.

The Air Line

By Mark Vance

Jersey A. P. A.'s Question how those smaller stations with hand-outs are making competition from the bigger broadcasting places. Some of the WHAP type are doing a daily spiel for money. Some are making money. Ford uses his stand against the Catholics and Jews as one of the reasons why his station is not making money. Immediate money assistance from the station listeners in.

This is a station with all his outside antagonism, drawn by his outspoken verbal broadsides against his opposites in religion, is a crafty showman in his insistence on "gimme, gimme" pleas.

Ford is understood to get his best stations from Jersey districts, although New Yorkers contribute their mite. And Ford is known to take anything from a buck up, although he never announces whether he returns the two bit and three bit subscriptions. However, Ford does most of his talking and nearly all his announcing and that is something he doesn't have to pay for.

Some Brains at WOV Among the low-waved stations one in particular has been slowly building up a following in upper New York. That's WOV. This one is a commercial and one of the accounts, the Castles Clothes shop, is broadcast in a way that may add other air clients.

A pair of blackfaced comics, known as George and Rufus, work in and out of the program, which has band numbers, songs and gags. The pair are known as "The Amos 'n' Andy," but the comparison ends, as the work is entirely different.

The George and Rufus is a full-hour on Sundays with the blackfaced duo easing in and out and making it really worth while and no doubt, making it commercially a good investment.

If George and Rufus can keep up their present pace and WOV can hold onto them then WOV will be getting a whole lot more dialing than it is at present.

Govt. Can't Tell How Long RCA Probe Will Last

Washington, March 25. Department of Justice has no idea as to when it will complete its investigation into the alleged trust activities of the Radio Corporation. This is what Senator Couzens, (R. Mich.), told the Senate last week. Assistant to the Attorney General O'Brien informed the Senator that the further the investigation went more details developed and that the estimate of several weeks ago that the work would be completed within six weeks has been held up because of the new ramifications of the company uncovered practically every day.

Mills Fights Award

Irvine Mills, of Jack Mills Music Co., has filed notice of appeal against the judgment secured against him by Mildred Roselle for \$150.

Miss Roselle, through her attorney, E. Franklin Goldner, was twice awarded judgment on the claim that Mills agreed to get her engagements to make nine records during one year. Instead, she alleges, Mills placed her for only two recordings.

Lopez for Pelham Inn

Gene Geiger leased Pelham Heath Inn, on Pelham road, from David Braunstein.

Road house opens April 13 with Vincent Lopez.

There will be no cover charge at the Pelham Heath Inn during the week days. Saturday and Sundays, one dollar.

Entire Radio Industry Will Be Affected by Patent Suit Now on Trial in Wilmington

Wilmington, Del., March 25. Statute wielders for Radio Corporation of America, DeForest Radio, and the American Telephone and Telegraph Co., came forth to do battle against the Universal Communications Corporation in Federal Court here today in a patent suit that makes the intricacy of ward politics look like springtime in Spain.

On the surface, the suit is over two DeForest patents on the vital principle of the oscillating feedback chain in radio broadcasting. The big meat is the issue of whether a grand total of 110 broadcasting stations shall or shall not be established by Universal Communications in competition with R. C. A. and A. T. & T. DeForest figures only as the holder of the patent rights. If Universal is not permitted to use the feedback principle it will probably be obliged to proceed with its program of 110 stations.

The issue is one that affects the entire radio industry.

Universal came out of the preliminary fray yesterday with both eyes bright. One of the jolts came when DeForest stepped from his position of co-defendant to align itself with the plaintiffs against Universal. The other was when Edwin H. Armstrong, who had claimed a prior patent on the same invention, announced that he was convinced previous litigation had settled the validity of the patents in favor of DeForest and that he would take the stand for DeForest. Until then, it appeared that most of Universal's defense rested on the question of the patent validity.

The only line of attack apparently left open for Universal is to attempt to prove some doubt as to the validity of the DeForest patents in spite of the former suit. In this case Armstrong would be put in the awkward position of testifying against himself.

The suit has a long history with its roots deep in other cases heard in the same court room before the same jurist, Judge Hugh M. Moran. Before it boiled over yesterday DeForest clung to a neutral position in fear of the issue over the validity of its patents. As holder of the patents it might either act as co-plaintiff with the companies to which it has leased rights, or automatically become co-defendant. It was named co-defendant in the papers filed by R. C. A. and A. T. & T., with a clause stating that this action was merely tentative until DeForest arrived at some conclusion. The action of Armstrong yesterday determined its position with the plaintiffs.

The patents were originally issued as a result of interference proceedings in Washington between Neilsen, DeForest, Langmuir and Armstrong.

Explanations DeForest, Armstrong and Louis H. Hazeltine, inventor of the Hazeltine circuit, were in court and will take the stand later. Most of the morning was spent in explaining Armstrong's position and DeForest's switch. Roy A. Wegan, of San Francisco, a consulting engineer for R. C. A., former chief engineer of the Marconi company and at one time also chief engineer for DeForest, took the stand for the defendant to explain the technical phases of the methods it proposes to use as brought out in the infringement charges.

In explaining DeForest's position, Samuel E. Darby reviewed the long story of the legal battles that have been waged over the patents since the infancy of radio in 1917, a battle that once reached the Supreme Court. Mr. Darby said that DeForest walks the fence because of a vague conversation with one of the defendants. This was not offered as proof that policy of jug-

gling has not been going on outside the courtroom.

Judge Moran, telephone engineer, testified for the plaintiffs on technical matters by deposition from San Diego. Herbert B. Vannetten, of San Francisco, an assistant of Dr. DeForest in 1912, will also testify by deposition.

The suit is one of the strangest that ever hit the Federal court here because of the position of Universal due to the DeForest Co. If DeForest had stayed with Universal the entire suit would have had a different aspect, with DeForest probably obliged to testify against the priority of its own patents. This is not as crazy as it seems with it is considered that DeForest has connections with both plaintiffs and defendants, the exact nature of which will be undressed in the hot days to follow.

Attorneys for Universal are Franklin M. Warden, S. Michael Pinela, F. Allan Monroe, William H. Davis, Alva E. Mann and Caleb S. Layton; for R. C. A. James J. Cosgrove, Edward W. Valli and Thomas G. Haight; for A. T. and T., William Ballard and Mr. Haight; for DeForest, Samuel E. Darby. All are heavyweights in legal roster.



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Olsen's Cabaret Start
Hollywood, March 25.
George Olsen's cabaret in Culver City starts operating April 22.
Ed Beck, formerly manager of Rainbow Gardens, Chicago, will manage.

CHAUTAUQUUS DROPPING UP

FAIRS CALL FOR BAND SPECS AT LOWEST COST

Chicago, March 25. Fair managers have gone speculating. Taking the idea from picture houses, they are holding off band bookings because the bands can't offer any semi-specs along with music. Band booking fairs is having trouble getting dates that will show a profit. The old standby outfits, rebooking fairs, have been asked to dress their men this season and come through with specs. None has the money to get the idea across, with the result bookings are hanging and band owners and directors worried.

The fair managers declare the trade wants new ideas on the big outdoor platforms. Managers themselves agree a band and spec should be combined. They say they can get local boys to make a noise if that's all that's wanted.

Royal Scotch Highlanders, under the direction of Roy Smith, were the first to try the idea. Dressed as Scots and doing drills, the band went across with a slam. Now all fair managers want something new. A. F. Thivier tried producing the triumph scene from "Aida." Idea clicked, but was too high-brow, with the fair managers not willing to pay heavy enough fees. This man, Bohumir Kyril is a newcomer this year in the field, booking independently. He once had a great band; now back in a crowded field. Hopes to get by on his reputation as the world's greatest cornetist.

Fair managers say they will not pay heavy money until the band can come across with the new idea. If they are forced to book the last minute prices will be cut to the bone. All refuse to give the bands any financial help, other than promise bookings if the idea is strong. Many regular band men are reported seeking other fields as a result.

Congress Tariff Fight Holds Up Circus Lot

Washington, March 25. With Congress all snarled up in the tariff fight the proposed municipal circus lot has not been acted on. This will leave the big show, when it comes in here in May, in a tough spot as the lot previously used is now a public market.

Show will utilize an adjoining piece of land which was formerly a brick yard. There will be plenty of work ahead to clear the lot up before it will be serviceable. Circus Fans' Association is behind the municipal idea with plenty of congressional support and the lawmaking body gets around to it.

Oppose Ringling Stock

Chicago, March 25. Robert Ringling, nephew of John Ringling, and his sidekick, Harry Al Ringling, are reported unfavorable toward the proposed stock sale of the Ringling circus holdings.

These two, with John Ringling, hold controlling interest in the circuses now under the one office. Reports are the two wish to keep the business a family affair. To date they have resisted all offers to put the stock on the market and the entire deal may fall through.

Pink Lemonade Treaty

Washington, March 25. Federal Trade Commission now got an agreement through with several companies to stop misbranding the familiar soda pop as being made with "real fruit flavors" when such isn't the case.

Circuses' Bank Report

Chicago, March 25. All Ringling circuses must send two reports each day to the Equitable Trust Co. of New York, giving each day's biz in detail.

CIRCUS CORP. NEW TITLE

Chicago, March 25. Another change in name of corporation owning all Ringling circuses. Now known as National Circus Corp. Under this title all railroad contracts are being made.

HACKENSACK OKAYS

Restrictions Placed on Visiting Carnivals by Prosecutor

West recently became the prosecutor.

West has made it imperative that none will be allowed in on subterfuge auspices tie-ups as previously and that gambling for other than merchandise passout will not be tolerated.

FREE COAST CIRCUSES FOR REALTY BALLYHOO

Los Angeles, March 25. With free lunch and lectures falling in with the idea of new subdivisions, real estate men are figuring on large scale entertainment for free ballyhoo.

Two large subdivisions are lining up rodeo and circus talent for free shows under canvas. Others are sitting tight to see how the thing gets over. Circus will be plugged with free peanuts and such, promoters figuring the kids will go for this stuff and drag the parents.

Recently several companies producing circus pictures advertised free shows to get people for atmosphere. Enormity of the crowds gave the real estate men a hint.

Can's New License Law

Ottawa, March 25. Added to all the new legislation brought up in legislatures in Canada this year is a bill to amend the Traveling Shows Act which has been introduced by Hon. J. T. Monteleith, provincial treasurer, in Ontario Parliament, which provides that license fees for road shows and circuses will be fixed according to individual conditions and circumstances. The present act provides the following license fees: Circuses, \$150; carnival companies, \$75; and animal shows, \$25, these being renewable yearly.

Under the proposed law, the Ontario Government can charge any desired fee.

Free Gates Without Free Acts in Small Parks

Small parks tossing off their former free act programs when the new season ushers in will operate with free gates excepting Saturdays, Sundays and holidays.

With the weekly expense not considered by dispensing with the free shows, the park managements adopting the free system are sanguine that they can operate profitably without the gate coin.

"101" with Ballet, Spec.

Ponca City, Okla., March 25. "101 Ranch" has definitely set Sunday April 20 at Marland as opening date. Show will come East, playing Illinois during May. Circus will have a spec this season, titled "Frontier Days in Happy Hickory Canyon." Will use a ballet of 42 girls trained by G. L. Myers.

Show Boat on Tenn.

Birmingham, March 25. "The Hollywood Show Boat" is working the Tennessee River, in the northern part of the state. The first show boat to play this section in 10 years.

Robinson's Not Sold

Los Angeles, March 25. Robinson Circus reported purchased by Penny Parker, was not bought, but leased, by Parker and Bob Sanford from Mrs. Robinson, widowed owner of the show. Outfit goes on the road this week.

Hagenbeck in Erie April 9.

Erie, Pa., March 25. Hagenbeck-Wallace circus will show here April 9.

RECEIPTS DROP 80% IN 5 YEARS

Hinterland Finally Wising Up to Cheapest Kind of Vaudeville Called "Better Things of Life"—Guarantors Shying Off Nowadays—Though Collecting Deficits

"HYSTERICAL" RACKET

Chautauqua business has fallen down from 1925 to the closing of 1929 with a total of \$20,000,000 a year to \$5,000,000. On 111 chautauquas covering the small towns in the U. S. and Canada and now doing about \$5,000,000 yearly, \$4,000,000 is money collected by force from the underwriters.

At the same time there are some 20 lyceum bureaus operating in the winter and furnishing the same class of attractions doing about half the business in the cold months. Over a million of the lyceum sugar is needed by force, and often by the same bunch who run the chautauquas.

Chautauqua and lyceum racket is one of the hottest and funniest in the biz. The programs given the smaller towns are the sort of vaudeville that couldn't get a date anywhere even when the price was 10 and 20. This sort of stuff is dressed and touted as educational and dumped into the small towns, either from a tent stage or church platform. The big hookup is the women's club, who listen to the suave promoter and go for the idea because of a lot of printed literature. It is notable that chautauquas and lyceums go best in the smaller spots of 5,000.

The chautauqua and lyceum must be advertised and there it will come to town. The method used is to generally approach some woman's club and get over the culture idea. The town, the promoter tells the women, is going to love the better things of life. It is all the same. It will cost \$3,000 for a week of high class entertainment.

Femmes in town begin working on their husbands. The 40 members in the club they are going to split the \$3,000 that many ways. In a week it develops that some men are too smart and won't sign the paper. Other boys, such as bankfol, finally carry the load, some going as high as \$500 for their end on the week.

Free Lot

With the thing underwritten the promoter leaves town. In a month or so the brown tent goes up on the lot that's free and there is no license. A car full of actors drive in, and one shows how to holl a kettle on a chunk of ice, while another waters a two-year-old kid, and still another tells of the joys of motherhood. Then a skit and the bill is complete. Twice daily for from 7 to 5 days this goes on. The promoter tells of the joys of femmes listen to the manager and believe it's a great show. The men in town who have backed it know better. They keep away and the kids, under their mothers' drag 'em in, prefer to go fishing.

The last day is supposed to be pay-off day. The manager attempts to collect at the bank the \$3,000 underwritten by the town's lending lights. But these boys have got together and they are sore at the rotten program. They decide not to pay. So the manager wires his office and takes the troupe to the next stand.

The Racket

A few days later a petite little thing lands in town. She goes about talking to the different guarantors. She picks out the easy ones. Perhaps it's the banker or one of the big boys in town who has listened to his wife. She calls on him. Goes into his private office. She does her best, but he won't pay for no such

Fassnacht Play Under Canvas, Circus Methods

Chicago, March 25. Big spectacles under canvas may give the circuses a run this year. Ideas are being pushed to the limit by the Freiburg "Fassnacht Play." Company is owned by the Fassnacht family from Germany. Cast of 48 gives the production, using a trainload of scenery for outdoor stands.

Biggest draw is that churches and singers in each town can fit in the show. Generally underwritten by a grand each performance. So far this year a big winner in the South. Chicago will have 48 performances in the Chicago opera building.

First outdoor date in the West will be Hot Springs. Attraction will be featured by regular circus billing and will use circus lots. H. C. Ingraham, former circus agent, is general agent. Staff will all be circus men.

Nest similar attraction will be "Jerniah," which will also use a train load scenery. This will go out in 1932.

Carnival Beaches Ruin Traveling Outfits in L. A.

Los Angeles, March 25. Los Angeles will be without a carnival, the greater part of the coming outdoor season. Wortham Shows, Pacific States Klein Shows and Orville Craft Shows are the only carnivals routed on the coast so far. They probably will stay out of L. A.

With the beaches operating like carnivals L. A. has been a poor spot for carnivals. Traveling outfits have too much competition, also plenty tough to get showing spots.

\$15,000 for Free Acts

Erie Beach, Buffalo, Willow Grove Park, Philadelphia, Kannywood Park, Pittsburgh, and Paragon Park, Nantasket Beach (Boston), are going to spend this year between \$12,000 and \$15,000 apiece for free acts this season.

Sometimes they'll use one big name act with a draw, other times they'll put in three or four smaller, lower-priced acts, but there'll be free acts in the park every week all season long.

The first free act of the season will play Willow Grove, June 1; Erie Beach, Kannywood and Paragon Park will have their first acts starting two weeks later.

SPRINGFIELD SHRINE BILL

Among the acts for the indoor circus under the auspices of Meli Temple of the Shrine in the Coliseum on the Fair Grounds at Springfield, Mass., opening April 21, are Randow Trio, Flynn Robinsons, May Wirth with Phil and family, Jack Joyce's Horses, White Brothers, comedy contortionists; 6 De Villars, acrobats; the Hollywood Horse, and Freeman Brothers, jockey act.

Sparks' Start Shifted

Macon, Ga., March 25. Opening date of the Sparks circus, wintering here, has been changed and show will now open in North Carolina early in April.

program. When she's sure he won't she suddenly jumps up and screams and, tearing her wail, rushes out to the outer office. Does the gent pay? Not only does he pay, but he calls the other boys and they help him out.

Daily during the summer and late fall this racket is being worked on business men throughout the U. S. In the winter the game is the same, and the femmes that do the collecting pick for their books and the ability to put over the hysterical acting.

Chautauquas are getting less each year, although there is still plenty of small territory for them. The work the racket and many have grown rich. Some wise bankers and business men today won't let a cutaneous girl know in their private office if they know it.

CIRCUS FANS IN DRIVE TO HELP U. S. SHOWMEN

Washington, March 25. Uniform state law committee of the American Bar Association is to assist in getting like state laws throughout the country for outdoor attractions. Melvin D. Hildreth, of the Circus Fans' Association here, states that the legal association has been so impressed with the work of the association to get such laws that co-operation was assured.

The association, which is composed of business men throughout the country banded together to assist the outdoor outfits, is nearing the completion of its compilation of existing state laws which are to be furnished to the outdoor showmen for their guidance.

This work has been completed without any financial assistance from the showmen themselves.

Present booklet will concentrate on laws affecting the motorized outfits because of the seemingly concerted state moves throughout the country to hamper them in interstate movements.

At the November meeting of the budget committee of Savannah, Ga., for instance, a reduction is to be made on the \$1,000 fee plastered on the tented outfits to show in that city. Circus Fans' Association was promised this in a letter from the city committee. The association had protested the excessive license fee.

Present fee will keep all outfit out of Savannah this season.

Tomargo, Carnival Man, Accused as Racketeer

U. S. Commissioner Francis A. O'Neill has issued warrants for the arrest of several men in connection with the operation of the U. S. Detective Association, of New York, which sold memberships to the gullible at from \$1 to \$250. U. S. Attorney Charles H. Tuttle swore out the warrants charging that the parties to this newest detective racket used the mails to defraud, that their literature intimating that the association was connected with the Government.

Among those for whom warrants are "out" are "Gans" Tomargo, manager of the eye outfit, and owner of the Sandy Shows, a small carnival.

Sells Cops St. Louis Lot

St. Louis, March 25. D. D. Murphy, carnival owner controlling the one circus lot here, lost it last week to George Melghan of the Belle-Fleur, which begins its outdoor season April 28 here. Murphy's option on the grounds held up the routing several weeks until Melghan discovered it worthless because Murphy had put up no money.

First Circus Opens

Macon, Ga., March 25. The T. J. McClellan show, which have been spending the winter here, emerged from hibernation and opened the 1930 season with a local show. The Belle-Fleur, which begins its outdoor season April 28 here, incorporate several new features, among them a baby merry-go-round and a ferris wheel constructed for children only.

KING WINS TEXAS SUITS

Brehmen, Texas, March 25. Two suits filed for back bills against the Cole Bros. Circus which played here recently were ruled out of court.

Floyd King, owner of the show, now proposes to keep the trick out for the balance of the season.

Barnes in Midwest by May

Chicago, Md., 25. A. G. Barnes' circus will play 8 weeks in the West and then head East. This will put the outfit in Ohio about the middle of May.

CIRCUSES

At G Barnes
March 26, Pomona, Md.; 27, Riverside; 28, San Bernardino; 29-30, San Diego; 31, Santa Ana; April 1, Long Beach; 2, Pasadena, Cal.

Inside Stuff—Outdoors

Freak "Auspices"

With the first signs of spring in the air most carnival owners will now spend their annual appropriation of \$2 for paint before taking the open air of the barn for the winter. General agents will soon start hunting for auspices for their "still dates," most carnivals feeling they just have to have an auspice or else.

And what auspices some of the boys do pick! One carnival in the East played under the auspices of a fund to erect a town clock. They've played the spot for six consecutive years under the same auspices and as far as can be learned the town doesn't even boast of a Dollar Ingersoll to this day.

They used to be able to go into some towns under the banner of the volunteer fire department but most of such outfits now have all the apparatus they need.

A Situation

One of the big moguls of the outdoor amusement world is plenty burned up over stories that have been appearing all winter in one of the outdoor trade papers where his name is mentioned around the office in hushed, reverential tones, and the showman's name must always be printed after a "Mister."

Seems the sheet in question has a Florida correspondent who has been writing the stuff that burns, though he didn't know it would offend the outdoor big shot.

But the funny part of it all is that the powers behind the throne of the outdoor sheet haven't any idea that such a situation exists. They don't know the big shot is burned up!

OUTDOOR NOTES

"Bug" Reger is banner solicitor with the Schell circus this year on the Pacific Coast.

Paper rolling out of the Ringling office is being passed without approval of general agents for whose show it is intended. Another Mugivan company foretold.

Doc Saint Claire left the Princess theatre in Chi Saturday night and Monday a. m. went to work as brigade mgr. for Ringling.

E. A. Johnson is in Chi contracting newspapers for the S-F circus.

Ringling show in its move from Saratoga to N. Y. C. will use board R. F. T. Penn and New Haven railroads.

Christy Bros. circuit will open April 8, at Beaumont, Texas. Will play Hot Springs, Ark., middle of April.

C. W. Finney will handle advertising for the Chi showing of the Friberg "Passion Play."

"101 Ranch" at Ponca City, has turned aside. Goble, who has about the middle of April, will play for two days. Ranch's grandstand seats 15,000.

Geo. Strickler now P. A. for the Chi Stadium.

Behr Gray will launch a six-track show, which will open about the middle of April in the Ozarks and continue out until the fair season opens, when this Wild West outfit is booked with a western fair booking association.

Alexander A. Lowande, of the Lowande family of circus riders, is in the lamp shade business in New York. His son Howard A. was married recently at Toronto to Ada Nora Pert, non-professional. A nephew known as Tony Lowande, son of Alex's sister, Marietta (marriage name Corrie), became a proud father for the second time March 18, when a son was born in Philadelphia.

Sells-Floto circus will play Springfield, Ill., May 6.

Rubin & Cherry shows expect to have the Springfield, Ill., fair date, which is to be awarded next week.

R. M. Harvey spent three days in Chi last week making railroad contracts.

Ringling train was four hours late getting out of Tampa, Fla., last week because two engines tried to kiss each other.

Pawnee Bill looked over the Loop in Chi last week.

All P. A. hits of all circuses have to be clipped and pasted on separate sheets. A copy to Geo. Melighan and one to John Ringling daily.

Ringling B-B circuit is contracted in Chi for two days in June, following the Floto trick.

Wm. Hiltner, for a number of years p. a. of the Johnny Jones carnival, will handle the press for the Rubin & Cherry shows this season.

Walter Nealand, whom he is succeeding, has a trick dog attraction with the Jones outfit.

Frank W. Darling, director of Playland, Rye, N. Y., was reported secretly married yesterday at Larchmont, N. Y.

Darling, well-known amusement press official, at one time was head of the Thompson enterprises at Coney Island and Rockaway. Prior to that he was president of a college and an engineer.

AMOS AN' ANDY

(Continued from page 1)

are that some house managers have advised the home office a falling off has been perceptible about the Amos an' Andy effort, with the house filling shortly after the two men finished their spiel.

As a rule 7 to 7:15 is not theatre time in any burg, but is about the start or finish of the dinner hour. The growth of the Amos an' Andy hold upon the public at large is in a way called responsible for a revived interest in radio entertainment. That and the improved air programs, plus a plethora of popular music and minus the advertising outburst.

Once an Amos an' Andy fan, always, it is said. Even the show people say they are held closely to the receiver to follow the serial cartoon comic those two boys give verbally nightly.

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News From the Dailies

(Continued from page 55)

Mayor Walker to see "Mamba." Henderson was ordered to move on by the police and when refused was arrested for blocking traffic. He was searched at the police station and a long dagger was found secreted under his costume. Planted ed publicity?

Louis Manastack, vice-president of the City, burlesque theatre, and Howard Burkhardt, manager, accused of an indecent poster, were released on \$500 bail each for hearing on March 28.

Miss Almee De Brahm, songstress, is seeking \$550 from Count Boris Dobrynski, Russian nobleman. She claims that she gave the Count that sum when he requested it of her, stating he needed it to pay his valet bills.

Robert Currie, dancer, filed suit for alienation of affections for \$50,000 against William G. Benz, importer. Currie stated that Benz first seduced and then married his former dancing partner, when he (Benz) ran her down in his car. Instead of taking her to the hospital, Currie alleges, Benz took her to his home. In 1928, he stated, she drifted away and he not only lost a wife, but a partner.

Mrs. Eddie Foy, widow and fourth wife of the late comedian, told the newspaper she is badly in need of money and that the Foy children promised to send her \$100 monthly, but have failed to do so since January, 1929. She is now running a delicatessen shop on Boston road, Bronx.

Carlene Ora Dickinson, known to the profession as Miss Dick, and her husband, the comedy actor Toto, was married to Robert DeCoppet, society member and brother of the late Casimir DeCoppet, of the comedy and DeCoppet. Surprised marriage, and the couple feared the wrath of their mother, but the latter wished them luck.

Marilyn Miller says she engaged to wed Michael Farneg, European, whom she described as "wealthy and an Irishman born in Dublin." Miss Miller was twice married, once to Frank Carter, killed 10 years ago in an auto accident, and later to John Jickford, whom she divorced in 1927.

CHICAGO

Charged with giving an indecent show at a roadhouse, Billie Devereaux, Peggy Elliott, Mrs. Mildred Hander, Lucille Lott, Wina Mars and Constance Stratton were held by the police last week. Sid Wormser was booked as the agent for the show and looked like a member of the joint. One hundred and forty-three tags also nabbed.

Two explosions routed the members of the University, Chi Athletic and Illinois Athletic clubs on Michigan boulevard last week.

Beginning last week, Public house, the Century, north side, is presenting a Rudolph Valentino revival every Thursday matinee.

Mrs. Mildred Harris, 19, hostess at the Ambassador Club, nite joint, was booked on charge of passing a bogus check.

Six specialists in social science were at a meeting of Adult Education Council at the Adelphi theatre Sunday to analyze Chi's evil rep and suggest a cure.

Petition submitted by F. J. Kihm, manager of the North Shore hotel, asked him to drape nude statues in the art show.

"Kolpak Must Dance" will have its first American staging at the Goodwin Civic club house. Neel Caldwell lead. Whitford Kane directing.

Urbana, Ill., has banned operation of picture, theatrical performance or dance on public grounds. The ruling does not apply to U. or Illinois fraternity or sorority functions, as they are not open to general public.

Nattie Fries, society, and known here in amateur theatricals besides pro appearances in "Crooks' Convention," is undecided whether to accept placement in Shubert musical, "They Had to See Paris."

The mysterious substitution of a prop dagger for a razor-edged one resulted in Sherling Oliver, appearing with the dramatic stock at the Tremont, Bronx, being critically stabbed. Lester Paul, desperado in the play, grabbed what he believed to be a prop in his hand and placed it into Oliver's chest. A button deflected the knife from the heart. Oliver was rushed to the Morrisania Hospital.

Eugene Newton, former colored minstrel dancer, recently married to Doris Ford, white, and daughter of

Obituary

WALTER BATTICE

(Chief Sheet Lightning)

Walter Battice, 55, Saco-Fox Indian, whose tribal name was Chief Sheet Lightning, died March 16 at Coney Island of apoplexy. He had been on the stage, lectured on Indian topics and in recent years in medicine shows.

A daughter, Princess Red Wing, is in Australia, while another daughter, Mrs. Cora Ellis, a teacher on the Shawnee reservation in Oklahoma, also the sheet lightning. Battice as Chief Sheet Lightning was prominent at the Pan-American Exposition in Omaha in 1898 and was in charge of the 135 Indians at the Jamestown Exposition.

L. H. RAYMOND

L. Harrison Raymond, 45, manager of the Pontiac theatre, Saranac Lake, N. Y., for the past two years, died suddenly in Saranac March 16. Mr. Raymond had formerly managed a chain of theatres for the Schine interests and had also been connected with the Colonial, Pittsfield, Mass., for years.

When his health broke down he went to Saranac Lake from Oneonta, N. Y., where he had been attached to the Schine theatre.

His widow, daughter and two brothers survive.

MARIE STUDDHOLME

Marie Studdholme, 55, old-time musical comedy star, died in London of rheumatic fever March 9, after a short illness. Marie was the toast of the town in her day and the first of the "picture postcard" beauties of the musical theatre.

Her most popular successes were "An Artist's Model," "Geisha," "Greek Slave," "San Toy," "The Goddess," "Orchid," "Lady Madcap."

She was married to George Borrett, actor, and leaves two adopted children.

GEORGE WILSON

George Wilson, 85, oldtime minstrel, died in Birmingham, N. Y., March 24. He toured with Barlow, Wilson, Primrose & West. Interment in Birmingham.

WALTER BROWNLEY

Walter Brownley, heavily interested in Loew's in the Washington, D. C. theatre, died March 20 in the capital following a heart attack. Brownley became wealthy in the

William Ford, multi-millionaire, has returned from Paris, where he has been since December. After Poppa Ford negotiated a divorce between his daughter and her colored husband, he gave Newton \$16,000 to go to Paris, open a cabaret and remain there.

Mrs. Grace A. Fendler's decision against Oliver Morosco and Richard Walton Tully, playwright, for \$781,000 for plagiarism, awarded in 1926, has been reversed by the New York Court of Appeals. Mrs. Fendler, newspaperwoman and playwright, claimed that the play, "Bird of Paradise," written by Tully and produced by Morosco in 1911, was from a play, "In Hawaii," submitted by her to Morosco and returned by the latter as impracticable for the stage. The counter-suit has been dragging through the courts since the play was produced in 1911.

Grace Brinkley, of "Flyin' High," christened the giant Goliath F-32 before its maiden voyage.

candy business which bears his name and which he founded in Washington 23 years ago. He invested with the Loew interests upon their first venture in Washington in connection with the old Columbia and later the more modern Palace erected on Brownley's property.

HARRY WELDON

Harry Weldon, 48, famous mulo hall comedian, died in London March 11 after months of serious illness which commenced while touring South Africa with his wife, Hilda Glyder, last year.

He created a style of humor peculiarly his own. Owing to poor health has been seen little on stage in the past few years.

JOHN STOUT

John Stout, 58, died of diabetes, March 20, in Evangelical Deaconess hospital, Chicago. He was company manager of "Strange Interlude" and in his second season with the Theatre Guild. At one time he was associated with John W. Interment on Long Island, N. Y.

The wife of Billy Goldenberg, former Stanley Co. executive, died in Philadelphia.

Harold Morton Kramer, 55, author and chautauqua lecturer, died in Chicago March 20.

Bob West, about 50, theatre superintendent for 15 years with Keith's and later R-K-O, died March 23 in New York. He was at the Alhambra, N. Y., many years, and last employed at the Albee, Brooklyn.

DEATHS ABROAD

Paris, March 4.

Charles Whitley, 65, English journalist and author, died at Hyeres, France.

Mme. Paul Noiret, wife of manager of Empire music hall, died in Paris.

Maurice Dupuis, 60, director of the Municipal Opera at Toulon, France, died in Paris during a visit to engage artists for the season.

Marius Combes, 70, French music hall pioneer, died in Paris. He was manager of the Etoile Palace before the war.

Pierre Saigne, 40, musical conductor of the Grand theatre, Lille, France, died at Lille, following an operation.

Alois Jirasek, 89, popular Bohemian author, died in Prague, Czechoslovakia.

Charles Dutard, 45, French vaudeville singer, died suddenly in Paris.

Fernand Kolney, 62, French novelist, died in Paris of angina pectoris.

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Englewood

The bookers got a kick out of the Tuesday night showing bill of 10 acts in Kane and Ellis, standard comedy. This man and girl team, still a natural for family houses anywhere, showed what performers can do with familiar chatter and joke. An absolute riot for 17 minutes.

Homer Romaine, drawing rope acrobat, who closed, worth while with short routine of breath-taking stunts on the rings.

Opening, Miller and Murphy, man and girl with an unblinded man, in some songs, hooding singles, etc., fair. Man-girl team of Reed and Lucy hit the deuce hard act could have held a better spot. Man's melody of song first lines from recent hits showed a new melody, well received. Third, Marimba band, doing Chinese in mandarin pajamas (five men and a girl), some looking Chinese, and a white comic, tried hard with nothing. Fourth, Bert Melbourne's monolog was inexpressible blue, even for a rough audience, and got no returns with a surefire crowd.

Vivian and McLaughlin, former

shooting act, showed their carnival kook turns getting some laughs on the fat girl's German accent. Elsie Greenwell and Co. (formerly three) now cut to Elsie and a boy hooper, has only the girl's acrobatic specialties. She belongs in a flash act. Flagger Bros. and Ruth, more harmony with smiling pianists, did fairly with familiar song and dance routine. Peggy Ritchie and Co., dancing flash of four girls and two men, showed some neat hooping by the boys as a comedy team. Girls are lookers. Closing were the two topping acts.

Business capacity. Feature, "City Girl" (Fox) and Pathe news shots.

Belmont

Ed Hill and Margie opened a weak nine-act lineup. Hill managed some fast and messy cartooning, while Margie delivered her sex appeal. Hal Skelly, here for guest appearance, was almost ruined by a stupid introduction, but the house remembered his film work. Dancing Mannequins, seven femmes and

pires in 1940. B. & K. claims lease can be broken because house is in hands of receivers. National Theatre rent for the house although Grove in receiver's hands two years.

Fred Merle Smith opens his own stock at the New Garden March 31. Players have waived bond.

Ed Seguin to R-K-O publicity dept. from Publix. Gene Murphy, from B. & K., now assistant to Herbert Ellisberg (Publix).

Billy Weinberg's "Circus," a split arrangement with a colored society, opened a week's state 35th Regiment army in the Negro belt. Nina Mae McKinney, star of "Hallelujah," featured, getting \$1,200 for the week. Top, 52c.

Clyde Armstrong and Bruce Godshaw, who played a dramatic stock in South Bend, are here organizing another company to alternate with the South Bend house from another city. Possible sites are in Fort Wayne, Gary, Elkhart and Chi.

Rehearsals for Joe Howard's "Time, Place and Girl" start April 6 at the Garrick.

Clyde Elliott opens the Evanson theatre with sound March 26.

Eleanor Randall here organizing a chautauqua indie for the James L. Lorr indie circuit.

director, has resigned to become a Hollywood sound engineer.

Jean Goldkette's band plays for Butler University Junior from April 11.

Broad Ripple Park opens May 11.

Annual police and firemen's circus to be abandoned this year.

VANCOUVER, B. C.

By F. HOPWOOD

The season here has been disastrous as a whole, having the outstanding success of the British Guild Players at the Empress in repertory. The company completed its seventh week's production of "Elizabeth Sleeps Out" March 22, doing capacity most of the time.

Cancellation of a dozen or more road shows for the Vancouver theatre marked the beginning of the slump.

Fanchon & Marco's Ideas have been withdrawn from the Strand, which is showing all-talkers. The orchestra, formerly led by Jackie Saunders, also eliminated.

All eight suburban theatres of Par-F-P, organization have been fitted for talkers and big has correspondingly increased.

Pantages theatre taken over by P. W. Dewees (Strand), now known as the Beacon, will play all-talkers.

Empress opens next week with "The Play's the Thing."

DALLAS

By RUDY DONAT

Majestic—"Hallelujah," vaude. Palace—"Honey." Melba—"Son of the West." Old Mill—"Strictly Modern." Empress—"Case of Sgt. Grisham." Fair Park—"Freight Passion Play."

Henry Lange playing Baker hotel for third booking.

Old Mill (Publix) has gone all-sound policy adding Par and Pathé newsreel. Is last Elm street house to be wired. L. J. Grandjean, former den publicist chief, new manager.

Vic Lowery, former manager of Melba (Publix) here, now in charge recently acquired Majestic, Wichita Falls.

Local Little Theatre producing

Shaw's "Devil's Disciple," March 31. Oliver Hinsdell directing.

Majestic (Interstate) did good biz with "Hallelujah" at midweek, showing last week. Public rejected flicker for Texas route. Picture opened circuit this week.

"Vagabond King" lasted two weeks at Melba, first week at \$1, then dropping to 75c.

KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"The Sky Hawk," vaude. Grauman—"The Case of Sergeant Grischam," vaude. Newmark—"Honey." Postage—"The Lone Star Ranger," vaude. Roxy—"Phantom of the Opera." Orpheum—"Siddling" (Overfelder-Ketchum stock). Gateway—"Burlesque (stock)."

The Midland Circuit of Theatres, M. B. Shanberg, director, this week took over the Warwick, (suburban).

Neille Revell dropped in for two weeks ahead of Charlotte Greenwood in "Mebbe" and grabbed plenty publicity both for herself and star.

Freidburg Passion Play now set here for May 26-31.

MILWAUKEE

By FRANK J. MILLER

Allumbar—"Cohens and Kellys in Scotland" (2d week). Davidson—"Thurston." Gardens—"Song of the West." Gateway—"Burlesque (Mutual). Majestic—"Party Girl" (2d week). Merri—"Anna Christie" (2d week). Fox—"German play (Part 2). Palace-Orpheum—"Arabian Nights." Riverside—"Girl of the Port," vaude. Strand—"Devil May Care" (2d week). Wisconsin—"Sky Hawk," stage show.

A change in plans includes the building formerly occupied by the Tillman restaurant adjoining the Buttery theatre as part of the new Warner theatre. Razing starts at once. The new house will seat 3,000. C. W. and George L. Rapp, Chicago, architects.

The fight for and against daylight saving continues with the Civic Alliance boosting and theatres, unions and farmers booing. A state vote on the measure several years ago showed the State of Wisconsin did not want it. The theatres are against daylight saving because it hurt attendance several years ago when it was in force.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

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DENVER

Aladdin—"The Aviator." Denver—"Honey." Auditorium-German Grand Opera Co. Broadway—"Mebbe" (legit). Vaude—"The Cohens and Kellys in Scotland"; Fanchon & Marco Idea. America—"The Sky Hawk." Palace—"Slightly Scared." Orpheum—"Rich People"; RKO vaude.

"Hot for Paris" goes to the America for a run after week at the Aladdin.

The Webber (neighborhood) advertised "Rio Rita" for a week's stay but yanked it after four days.

"The Vagabond King" goes to the Riato after a week at the Denver.

Lew Raymond, New York fight promoter, will manage boxing shows for local Disabled American Veterans.

Henry Halstead's recording orchestra booked for Cosmopolitan hotel, coming here from St. Francis hotel in Frisco.

Melville Burke, directing for Fox, will direct the Elitch stock this summer. Arnold B. Gurler is in New York casting. Park opens May 1 and theatre a month later.

Mission theatre, bought by Fox last year, has been sold to Ben and Jack Carter.

Interest in Little Theatre increasing here since closing of Denham stock. The Denver Art Theatre will give monthly shows and started with "Kindling" March 21. The Civic theatre presented Leo Tolstoy's "Resurrection" three times last week and society turned out. A contribution made by Lucile Langdon, president Denver Art Theatre, first prize for Colorado authors having plays in the state little theatre tournament has been increased to \$75. The meet is March 24-25 in Denver.

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"The Sky Hawk" (Cowl). Lyric—"Second Choice." Circle—"The Cohens and Kellys in Scotland." Indiana—"Slightly Scared." Inbal—"The Sky Hawk." Palace—"In Yourself." Ohio—"Party Girl."

Charlie Davis, m. c. at the Indiana, presented a record show before starting a tour of the Publix chain.

W. B. Craigie, Jr., elvix theatre player, has joined Stuart Walker stock.

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LESTER ALLEN Paramount
 NILS ASTHER Publix Theatre
 GUS ARNHEIM & ORCHESTRA Montmartre Cafe
 BUSBY BERKELEY Samuel Goldwyn
 LEW BRICE Fanchon & Marco
 DOROTHY FIELDS Metro-Goldwyn-Mayer
 JOHNNY HAMP & ORCHESTRA,
 Ambassador Hotel, Los Angeles
 BATALLE HENRI Paramount
 HORACE HEIDT Monte Carlo, Monaco
 DE WOLF HOPPER Metro-Goldwyn-Mayer
 AL. JOLSON Concerts—Radio
 DENNIS KING Paramount
 SAMMY LEE Metro-Goldwyn-Mayer
 ANDRE LUGUET Metro-Goldwyn-Mayer
 ABE LYMAN & ORCHESTRA Metro-Goldwyn-Mayer

EDGAR MacGREGOR Metro-Goldwyn-Mayer
 LOUIS MANN Metro-Goldwyn-Mayer
 FOUR MARX BROS. Paramount
 MAE MURRAY Loew Presentation Theatres
 LULU McCONNELL Paramount
 JIMMY McHUGH Metro-Goldwyn-Mayer
 AL. NORMAN Grauman's Chinese Theatre
 LUCILLE PAGE Grauman's Chinese Theatre
 ALBERTINA RASCH & BALLET,
 Metro-Goldwyn-Mayer
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